For Reference
Do Not Take
From the Library

Every person who maliciously cuts, defaces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, apparatus, or other work of literature, art, mechanics or object of curiosity, deposited in any public library, gallery, museum or collection is guilty of a misdemeanor.

Penal Code of California
1915, Section 623


Digitized by the Internet Archive
in 2013

http://archive.org/details/housegarden163jannewy

anuary

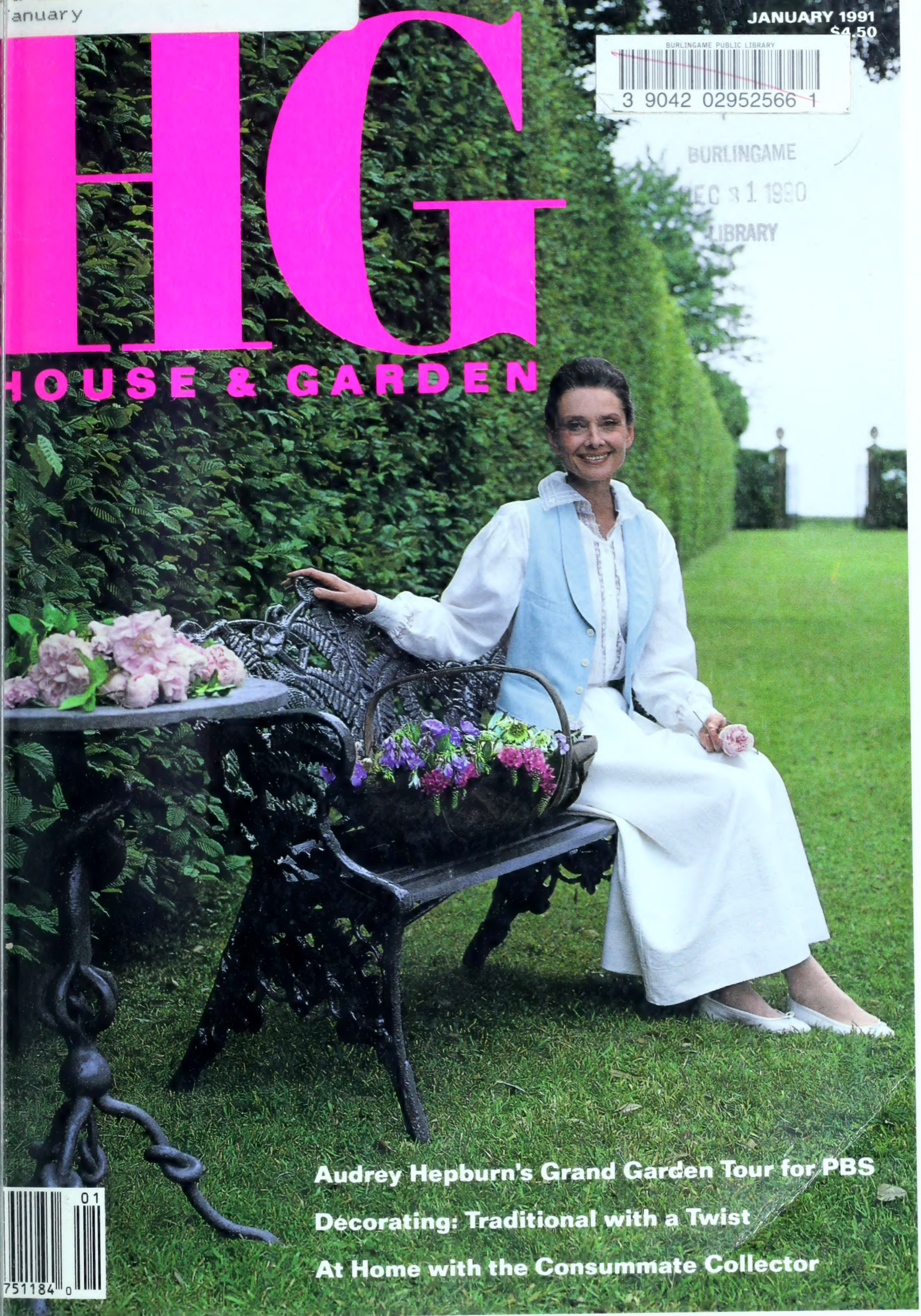
HG

HOUSE & GARDEN

JANUARY 1991
$4.50

BURLINGAME PUBLIC LIBRARY
3 9042 02952566 1

BURLINGAME
DEC 31 1990
LIBRARY



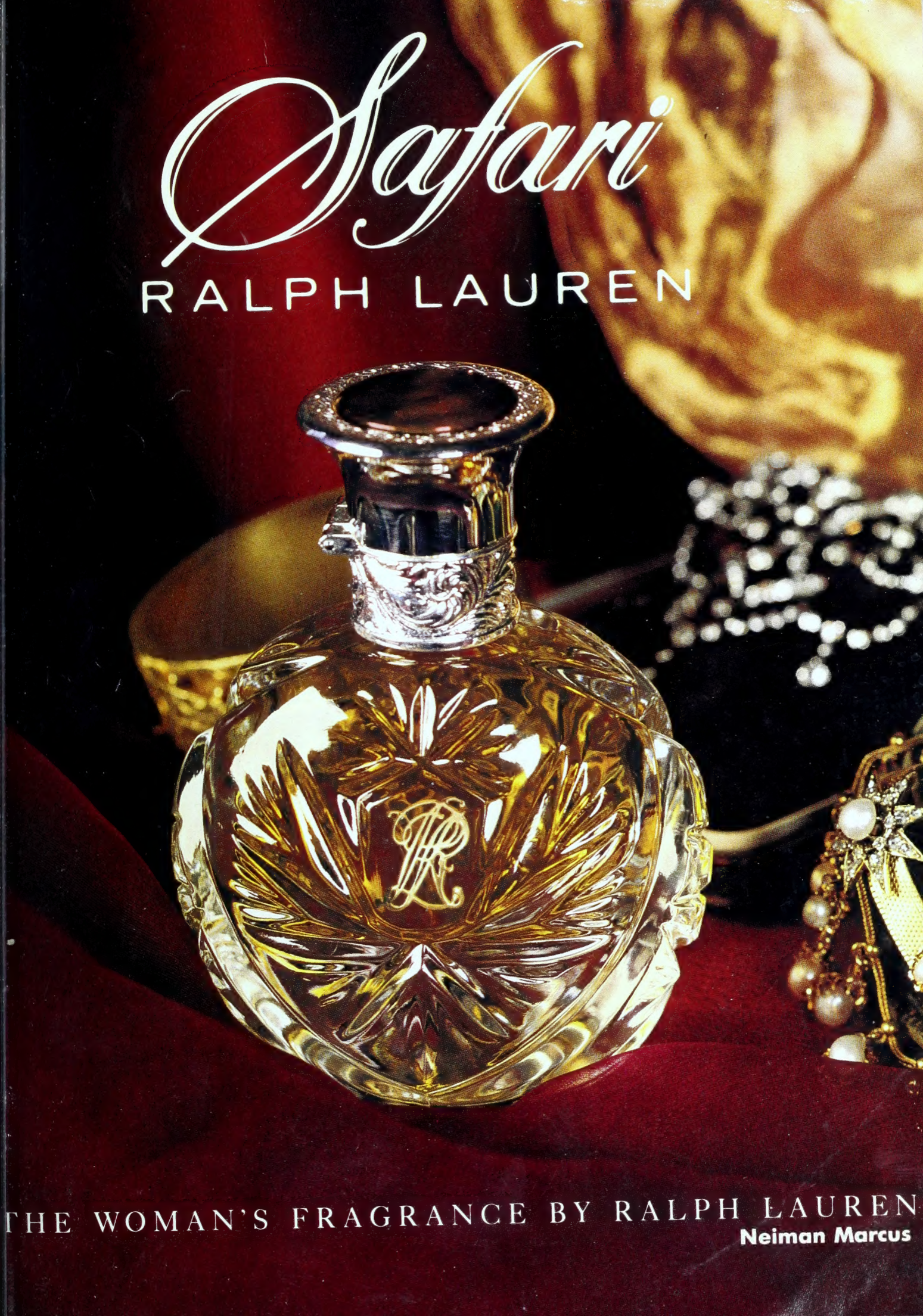
Audrey Hepburn's Grand Garden Tour for PBS

Decorating: Traditional with a Twist

At Home with the Consummate Collector

01
751184 0




Safari
RALPH LAUREN
THE WOMAN'S FRAGRANCE BY RALPH LAUREN
Neiman Marcus



© 1991 Estée Lauder, Inc.

Introducing the most revolutionary complex we've ever created. And we can prove it.

Advanced Night Repair

Protective Recovery Complex

Use it Daily.

And help prevent environmental damage: ultraviolet rays and free radicals that can cause as much as 80% of premature aging.

Use it Nightly.

While you sleep, it will replenish your skin's natural protectants, soothe daily irritation. It's so unique it's patented into the 21st century.

The proof is in the testing. After ten weeks, you could see a 40% reduction in the appearance of little lines; 84% increase in moisturization. Advanced Night Repair has been shown to be three times more effective than original Night Repair in helping skin recover from the effects of daily environmental exposure.

ESTĒE LAUDER



BMW INTRODUCES ASC+T: IT MAY WELL REDEFINE WHAT YOU THINK OF AS A PERFECT DAY FOR A DRIVE.

Once again, BMW takes the luxury car where it's never been before. To hel keep the driver in firm control even on slippery surfaces, the 750iL now offer the breakthrough of ASC+T (Automatic Stability Control+Traction). It's a syste that continually monitors the traction of all four wheels. Then, at the first sign of slippage, it automatically makes split-second adjustments to the engine an



© 1990 BMW of North America, Inc. The BMW trademark and logo are registered.

rakes—regulating the torque applied individually to each of the rear wheels. SC+T results in superior handling not only in wet or icy conditions, but on perectly dry surfaces as well. Call 800-334-4BMW to find out more about he 1991 750iL, or visit your nearest BMW dealer for a thorough test rive. Rest assured, it's a perfect day for one. THE ULTIMATE DRIVING MACHINE.

HOUSE & GARDEN JANUARY 1991 Volume 163, Number 1

HG



Bunny Williams's still life. Page 60.

COVER *Audrey Hepburn, wearing Ralph Lauren, at Hidcote Manor Garden. Photograph by Snowdon. Page 36.*



JANUARY



Gérôme's The Carpet Merchant, *above. Page 68. Below: The prow of the Chmar house in Atlanta. Page 82.*





A Peter Schlesinger vase from John Loring's collection. Page 96.

FEATURES

The Grand Garden Tour *by Katherine Whiteside* **36**
Audrey Hepburn visits gardens around the world for a major PBS series

Interior Landscape *by Rhoda Koenig* **46**
Italy's foremost landscape architect, Paolo Peyrone, cultivates his own style at home

The Last Details *by Joseph Anthony* **52**
Architects Deamer & Phillips and decorator Peter Carlson team up on a finely crafted penthouse

A New Traditionalist *by Barbara Hanson Pierce* **60**
Decorator Bunny Williams improvises on the classics

Oriental Reveries *by Edmund White* **68**
Romantic visions of the East have inspired centuries of orientalist art and design

Under Exposure *by Gini Alhadeff* **76**
Photographer François Halard's pictures of his New York town house reveal the art of discretion

Atlanta Aloft *by Charles Gandee* **82**
Harvard's Mack Scogin makes his maiden voyage into residential design with a startling house in Georgia

True to Their Colors *by Wendy Goodman* **90**
Two generations of Puccis stage their own renaissance in the family's Florentine palazzo

Collector's Items *by Susanna Moore* **96**
Sentimental objects, both sterling and otherwise, surround Tiffany's design director, John Loring

Palladian Heights *by Amy Fine Collins* **102**
Decorator Michael La Rocca achieves classical comfort in a New York high rise

Treasure of San Miguel *by Nancy Holmes* **108**
Martha and Elton Hyder bring Texas enthusiasm to the creation of a hacienda north of Mexico City

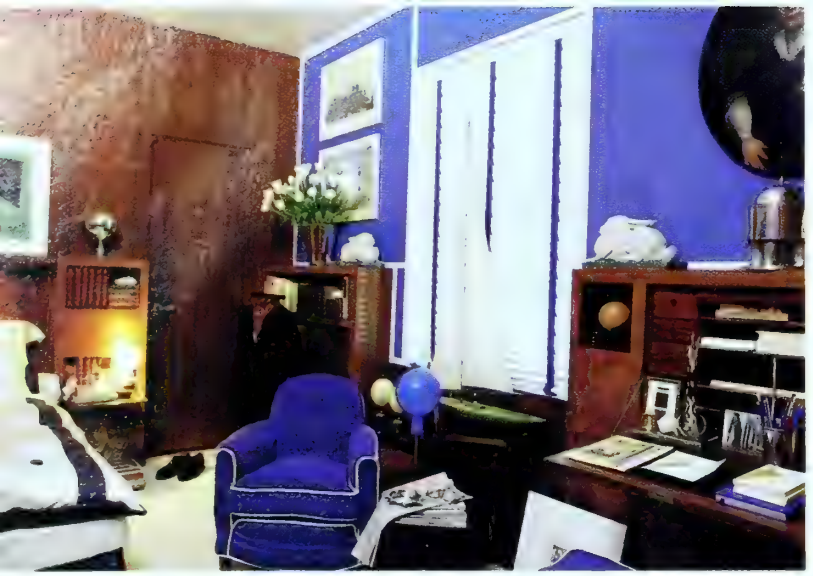
A most extraordinary way to improve your self-image.



NEWEL.

The largest and most extraordinary antique resource in the world.

Newel Art Galleries, Inc., 425 East 53rd Street, New York, NY, 10022 (212) 758-1970



Architect Peter Pennoyer's room at the Royal Oak Designer Showhouse. Page 119.

HG



Till Leeser's wavelike chaise. Page 32.

DEPARTMENTS

Contributors Notes 12

Notes *The New and the Noteworthy* **16**

Design *by Heather Smith MacIsaac* **22**
Furniture by two designers from Holland arrives in New York via Paris

People *by Andrew Solomon* **24**
Costume curator Katell le Bourhis is a connoisseur of chic, past and present

Gardening *by Ann Lovejoy* **28**
Through snow and sleet the hellebore blooms on

Taste *by Stuart Greenspan* **30**
A writer finds incomparable opulence between his mother's tub and basin

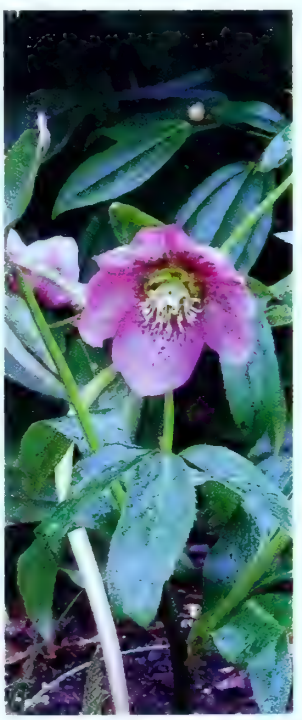
Style *by Wendy Goodman* **32**
Wavy curves are showing up in all the right places—from benches to bodysuits

Editor's Page *by Nancy Novogrod* **35**

Great Ideas *by Alexandra de Rochefort* **119**
The Royal Oak Designer Showhouse takes inspiration from the great houses of Britain

Resources *Where to Find It* **128**

Gandee at Large *by Charles Gandee* **130**
Frances Beinecke's concerns are global





Katell le Bourhis relaxes at home. Page 24.

A long-neglected perennial, the hellebore, is rediscovered, above. Page 28. Right: Mirror designed by Ravage. Page 22.



JANUARY



CHANEL

ITRODUCES TEINT PUR MAT. THE FASHION-RIGHT MAKEUP FOR THE NEW DECADE.
FLATTERING MATTE FINISH. SIX GLORIOUS SHADES.

HG DIRECTORY



A monthly guide to the toll-free numbers of prestigious advertisers in the building and remodeling, furniture, home fashions and tabletop markets. Call for further information about products and services, to order brochures or for information on store locations.

BUILDING AND REMODELING

American Standard 800-821-7700 X4023
Andersen Corporation 800-426-4261
DuPont Corian 800-4-CORIAN
G.E. Appliances 800-626-2000
Kohler Color Coordinates 800-772-1814 DEPT HG
Kohler Company 800-4-KOHLER
Marvin Windows 800-346-5128
PPG Industries, Inc. 800-2-GET-PPG

FURNITURE

Century Furniture Company 800-852-5552
Dapha, Ltd. 800-334-7396
Donghia Furniture/Textiles 800-DONGHIA
Drexel Heritage Furnishings Inc. 800-447-4700
Expressions Custom Furniture 800-544-4519
Hekman Furniture 800-253-9249
Henredon Furniture Industries 800-444-3682
La Barge 800-253-3870
Roche-Bobois 800-225-2050
Speer Collectibles 800-241-7515
Taos Furniture 800-443-3448
Thomasville Furniture 800-225-0265

HOME FASHIONS

Armstrong World Industries, Inc. 800-233-3823
Charles Barone 800-8-BARONE
Cynthia Gibson, Inc. 800-272-2766
Duette by Hunter Douglas 800-32-STYLE
DuPont® "Stainmaster" Carpet 800-4-DUPONT
Laura Ashley Home Collection 800-223-6917
Monsanto Wear-Dated Carpet 800-322-NEAR
Revman 800-237-0658
Wamsutta/Pacific 800-344-2142
Winstead Carpet Collection 800-252-5820

TABLETOP

Durand International 800-334-5014
Georg Jensen 800-223-1275
Lalique 800-CRISTAL
Lenox China & Crystal 800-635-3669
Noritake Company, Inc. 800-562-1991
Orrefors 800-433-4167
Reed & Barton 800-343-1383
Royal Copenhagen 800-223-1275
Swarovski Silver Crystal 800-556-6478

ILLUSTRATION: LEONARD CADIENTE

ADVERTISEMENT

HG
HOUSE & GARDEN

NANCY NOVOGROD
Editor in Chief

Creative Director CHARLES GANDEE
Managing Editor DANA COWIN *Art Director* DANIA MARTINEZ DAVEY
Decorating Director CAROLYN SOLLIS *Arts Editor* DOUGLAS BRENNER *Style Editor* WENDY GOODMAN
Picture Editor SUSAN GOLDBERGER

DECORATING
Senior Editor JACQUELINE GONNET
Editor CAROLYN ENGLEFIELD *Associate Editors* ERIC A. BERTHOLD, ANNE FOXLEY
Editorial Assistants HÉLÈNE DE BAUBIGNY, NOÉLIE GOUIN, ELIZABETH MARCHANT
ALEXANDRA DE ROCHEFORT, AMY TARAN
European Editor FRANÇOISE LABRO *West Coast Editor* JOYCE MACRAE

ARCHITECTURE and DESIGN
Editors PILAR VILADAS (Architecture) HEATHER SMITH MACISAAC (Design and Living)
Assistant Editor ELAINE HUNT

FEATURES
Editors MARGOT GURALNICK, PETER HALDEMAN
Assistant Editor KATHERINE VAN DEN BLINK
Editorial Assistants AMY KATZENBERG, MARIANNA POUTASSE

GARDENING
Editor SENGA MORTIMER *Assistant Editor* KATHLEEN VUILLET AUGUSTINE

ART
Associate Art Director KATHARINE VAN ITALLIE
Senior Designer SKIP BOLEN *Designer* MARCOS GAGO
Coordinator CAROLINE BRETTER *Picture Assistant* CLAUDIA ELSÖN

Copy Editor REGINALD GAY *Associate Copy Editor* SEAN GINTY
Research Editor SARAH FLETCHER *Associate Research Editor* SHIRLEY TOWASSER
Editorial Production Manager KAY SUSMANN *Associate Production Manager* LEE RUELLE
Assistants to the Editor in Chief RACHEL VOLPONE, MICHELLE CHRISTMAN

Editors at Large ROSAMOND BERNIER, JOHN RICHARDSON
Consulting Editors ELEANORE PHILLIPS COLT, MARTIN FILLER, DODIE KAZANJIAN
BEATRICE MONTI DELLA CORTE, DEBORAH SOLOMON
Contributing Editors MARELLA AGNELLI, RUTH ANSEL, MERCEDES T. BASS
JUDY BRITTAIN, BETHANY EWALD BULTMAN, STEPHEN CALLOWAY
MARIE-PIERRE COLLE, OSCAR DE LA RENTA, CHRIS KING, KELLY KLEIN
RHODA KOENIG, EMMA MARRIAN, HRH PRINCE MICHAEL OF GREECE, DENISE OTIS
CHRISTOPHER PETKANAS, CAROL RYAN, JOHN RYMAN, BABS SIMPSON
DOROTHEA WALKER, DEBORAH WEBSTER, EDMUND WHITE, SHARON WICK
Editorial Business Manager WILLIAM P. RAYNER

J. KEVIN MADDEN
Publisher

Advertising Director SUSAN RERAT
Sales Development Director ROBERT NEWKIRCHEN
Design Resource Director ALBERT J. BLOIS *Wine/Spirits & Jewelry/Watch Manager* SUSAN CAPPA
Travel Manager WALLACE B. GREENE *Art/Antiques Manager* KAREN NIEDZIELSKI
Fashion Manager DEE DEVRIES SALOMON *Tabletop/Imported Car Manager* GINA S. SANDERS
Home Furnishings Manager KEVIN T. WALSH *Beauty Manager* JULIE A. WALTER

Promotion Director SUSAN K. CRATER
Promotion Art Director RICHARD LOUIE
Promotion Manager PAULINE A. GERRY *Special Events Manager* ANNETTE MARTELL SCHMIDT
Merchandising Associate ELIZABETH BURNS *Promotion Coordinator* ALLISON S. DIETRICH
Senior Designer LEONARD CADIENTE *Public Relations* SUZANNE EAGLE

New England RICHARD BALZARINI *Hingham Executive Center, 175 Derby Street, Hingham MA 02043*
South DENNIS W. DOUGHERTY *115 Perimeter Center Place, Suite 1035, Atlanta GA 30346*
Midwest PAMELA DOLBY *875 North Michigan Avenue, Suite 3550, Chicago IL 60611*
Detroit LARRY WALLACE *3250 West Big Beaver Road, Suite 233, Troy MI 48084*
Los Angeles MICHAEL J. PETRUNCOLA *9100 Wilshire Boulevard, Beverly Hills CA 90212*
San Francisco LYNN VEAR *50 Francisco Street, Suite 115, San Francisco CA 94133*
Florida DAVID RUBIN *454 Alamanda Drive, Hallandale FL 33009*
England/France JOHN H. LIESVELD JR. *284, boulevard Saint-Germain, Paris 75007*
Italy MARVA GRIFFIN *viale Montello 14, 20154 Milan*

British HOUSE & GARDEN *Vogue House, Hanover Square, London WIR 0AD*
French MAISON & JARDIN *8–10, boulevard du Montparnasse, Paris 75724/Cedex 15*
Italian CASA VOGUE *piazza Castello 27, 20121 Milan*
Australian VOGUE LIVING *170 Pacific Highway, Greenwich, N.S.W. 2065*
Brazilian CASA VOGUE BRASIL *Avenida Brasil 1456, C.E.P. 01430–Jardim America, São Paulo*

HOUSE & GARDEN *is published by The Condé Nast Publications Inc.*
Condé Nast Building, 350 Madison Avenue, New York NY 10017
Chairman S. I. NEWHOUSE JR.
Deputy Chairman DANIEL SALEM *President* BERNARD H. LESER
Executive Vice President JOHN B. BRUNELLE *Executive Vice President* JOSEPH L. FUCHS
Vice President–Corporate Resources FRED C. THORMANN *Vice President* VERNE WESTERBERG
Vice President–Treasurer ERIC C. ANDERSON *Vice President–Secretary* PAMELA M. VAN ZANDT
Vice President–Circulation PETER ARMOUR
Vice President–Manufacturing and Distribution IRVING HERSCHBEIN
Vice President–Condé Nast Package NEIL J. JACOBS *Corporate Marketing Director* ECKART L. GÜTHE
Editorial Adviser LEO LERMAN *Associate Editorial Director* ROCHELLE UDELL

ALEXANDER LIBERMAN
Editorial Director



COLOR PORTFOLIO • 100 LARGE PAGES • 145 COLOR PHOTOGRAPHS
Send $10 To McGUIRE, Dept. HG1-91, 151 Vermont St., San Francisco, CA 94103

VISIT McGUIRE SHOWROOMS WITH YOUR INTERIOR DESIGNER OR FURNITURE DEALER

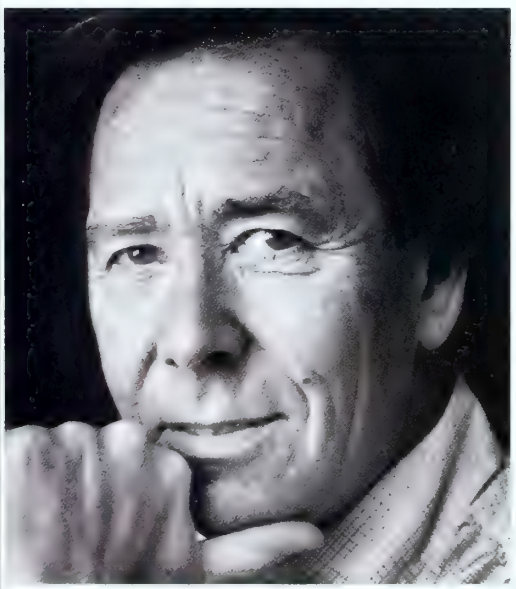
Contributors Notes

Snowdon enjoyed a double treat on his latest assignment for HG—he not only captured the beauty of the Hidcote Manor Garden but photographed Audrey Hepburn as well. Snowdon, who took up photography after failing his architecture exams at Cambridge—"I spent too much time on the river with the rowing crew"—was enchanted by the actress. "I've admired her in films like *Funny Face* and *Roman Holiday* longer than anyone I know. I was thrilled, and very much in awe, to work with her."



JILLIAN EDELSTEIN

Rhoda Koenig, *New York* magazine's book reviewer and *Punch*'s theater critic, ventures to Italy to examine the world of landscape architect Paolo Peyrone. A New York native, Koenig has little opportunity to garden in the London flat she shares with conservatory designer Peter Marston and Montgomery, her Welsh terrier, but doesn't regret having moved there. "I lived half my life in New York, one of the two greatest cities in the world, so I decided to spend the second half of my life in the other."



TIM O'SULLIVAN

Barbara Hanson Pierce says she found a "real soul mate" when writing about decorator Bunny Williams: "We have so much in common. We're about the same age, both live in federal-style houses, and both love dogs and chintz." Pierce is a freelance writer who divides her time between Manhattan and Millbrook, New York, with her husband, Charles Pierce, director of the Pierpont Morgan Library.



SHEILA H. PIERCE



LULU SYLBERT

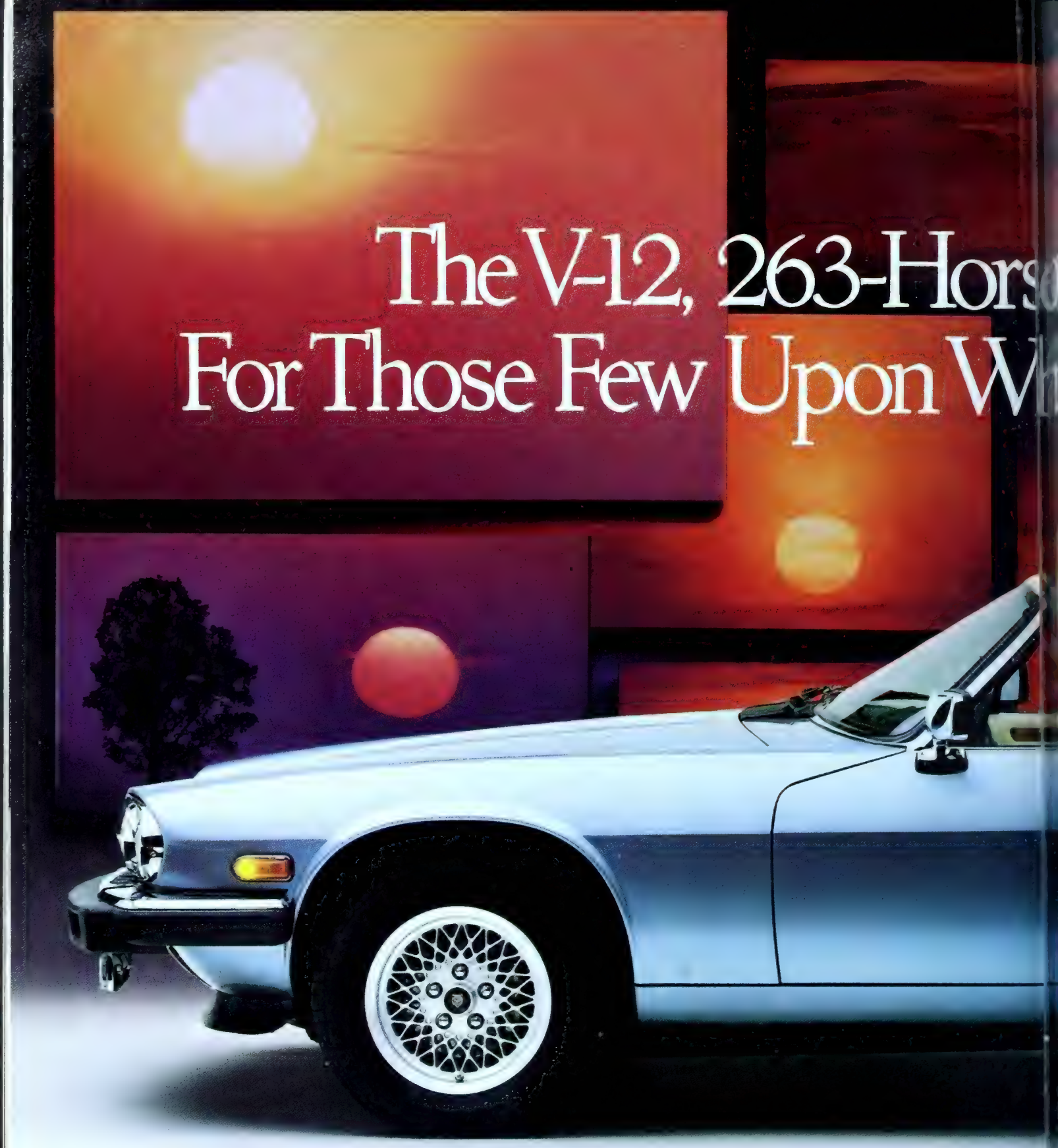
Susanna Moore, who received a PEN Ernest Hemingway citation for her first novel, *My Old Sweetheart,* explores the extensive art and furniture collections of Tiffany's design director John Loring. "He's chosen his pieces with care—rummaging through flea markets and buying directly from artists—and it shows. It's an idiosyncratic assemblage that blends in remarkably well with his apartment." When not teaching her fiction-writing seminar at Yale or writing, Moore collects oriental art.

Nancy Holmes, whose latest novel *Nobody's Fault* appears in paperback this month, writes about the San Miguel de Allende hacienda of her friends and fellow Texans Elton and Martha Hyder. "The place is a houseguest's utopia. Every room is filled with extraordinary artifacts, from Mexico, Turkey, India, from everywhere." The peripatetic Holmes lives in New York City and San Antonio and is at work on a new novel to be published next year.



BROOKE NEGLEY


CLINIQUE
CLINIQUE
CLINIQUE
CLINIQUE
CLINIQUE



The V-12, 263-Hors
For Those Few Upon W

Some people seek the sun. Then again, there are others who bask in it at will. If you're in the latter group, consider the XJ-S Convertible.

Its thickly padded, hand-tailored power top folds in less than 12 seconds. The S-type's sensuous style and bold, powerful stance display the confidence Jaguar drivers have come to expect. And the S-type's legend 12-cylinder, overhead cam engine has the kind of p formance that is sure to brighten your day.

Just step on the accelerator. You'll be pressed i the seat, while the S-type's sophisticated, fully indep dent suspension handles highways and twisting coun

A BLENDING OF ART AN



ds with a sense of ease and refined agility found only a Jaguar. When it's time to slow again, massive four-heel, power-assisted, anti-lock disc brakes will do the p quickly and confidently.

Enter the XJ-S Convertible and you will find a lightful new interior trimmed in the beauty of highly polished burl elm. The seats are upholstered in soft, supple leather, accented by color-coordinated piping.

We invite you to test drive the XJ-S Convertible. We think you will find that the sun shines most brightly when you're in a Jaguar. For the name of your nearest dealer, call 1-800-4-JAGUAR.

A C H I N E

J A G U A R

notes

HG REPORTS ON THE NEW AND THE NOTEWORTHY By Eric Berthold



As you become ever more enamored of his precious potted porcelain auricula and cabbage-shaped cachepots, his hand-painted fabrics and wallcoverings, Howard Slatkin proudly tells you, "Everything in the shop, if not old, is made and designed in our workrooms." Influenced by the proportions and chalky palette of eighteenth-century France, Slatkin is also under the sway of his Parisian contemporaries from whom he learned that "curtains should drape like ball gowns, not like at a stuffy country club, and sofas should be deep enough for someone to seduce in." (Slatkin & Co., 131 East 70 St., New York, NY 10021; 212-794-1661)

Introducing:
Luxurious, long lasting colour
extreme comfort...

ROUGE SUPERBE
LASTING CREME LIPCOLOUR

- The answer to women who desire their lipcolour to be luxurious yet long lasting
- Tests prove it wears up to 5 hours without fading or feathering.
- Comforting to the lips and protected with sunscreen
- The panache of fashion forward Parisian colour

ROUGE SUPERBE... the newest word in long lasting lipcolour



LANCÔME
PARIS

Notes

Vintage Vehicles Antique model cars and planes (*below*) as well as trains and ships are at Mint & Boxed, NYC (212) 794-4000.





Island Reveri
Jean Louis Ménard
Daniel Rozensztro
Ilios collection b
(*above*) is from Po
NYC (212) 941-78



Bright Ideas
Italian reverse-painted glass lamps (*left*) are imported by Revmer-Jourdan Antiques, NYC (212) 674-4470.



Mixed Doubles A new collection of fabrics and wallcoverings, including Tennis Afternoon (*below*), is available to the trade at Lynn Starling, NYC (212) 371-0103.

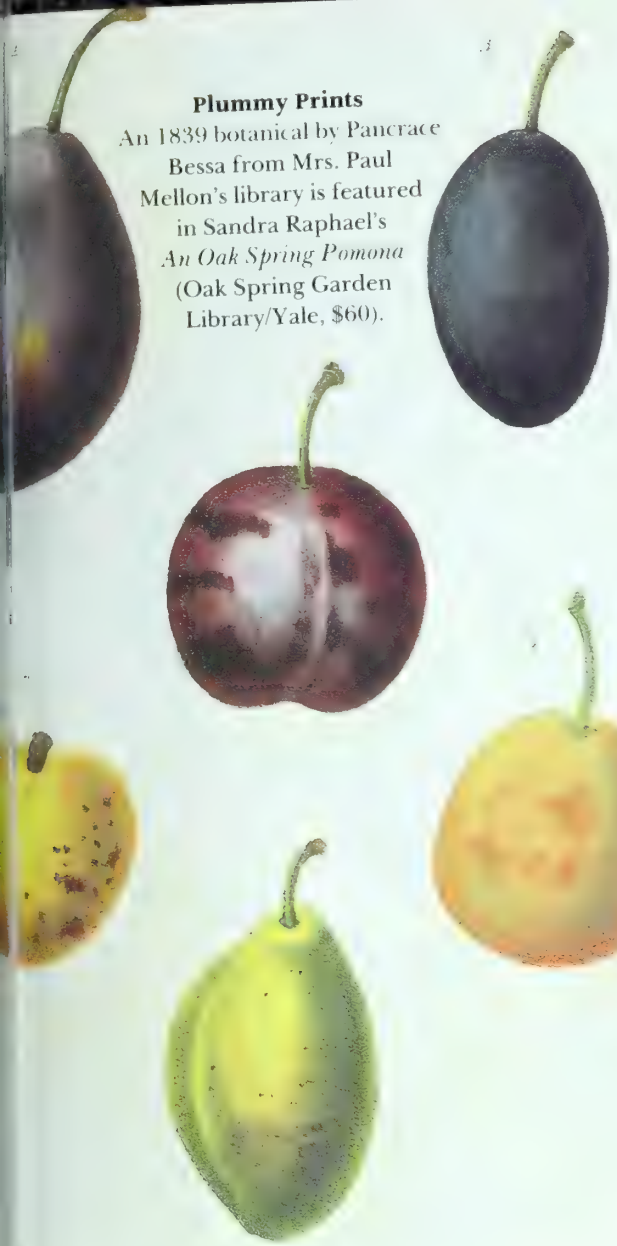




AUCTIONS & SHOWS
Seventh Regiment Armory, NYC: "Winter Antiques Show," Jan. 26–Feb. 3. Furniture of the 20th Century, NYC: "Something for Everyone," Jan. 28. Christie's, NYC: the Marcos silver collection, Jan. 10. Grogan & Co., Boston: American and European fine art, Jan. 31. Skinner's, Bolton, Mass.: Americana, Jan. 12; art glass, Jan. 18; arts and crafts furniture and decoration, Jan. 26. Sotheby's, NYC: English furniture and decoration, Jan. 26; Americana, Jan. 31–Feb. 2. Weschler's, Washington, D.C.: American furniture and decoration, Jan. 12.



SHOWHOUSES
The Entertaining People Benefit Committee, with honorary chairman Barbara Bush, hosts its ninth annual designers' showcase, Feb. 13–17, in Washington, D.C. HG's Nancy Novogrod will speak Feb. 13. For information call (202) 332-7469.



1 Ile verte. *3 Prune d'Agen.* *5 Royale.*
2 Prune de St.Catherine. *4 Quetsche.* *6 Prune de Briançon.*

Plummy Prints An 1839 botanical by Pancrace Bessa from Mrs. Paul Mellon's library is featured in Sandra Raphael's *An Oak Spring Pomona* (Oak Spring Garden Library/Yale, $60).



Rose Sips Christian Tortu's teapot and cup (*above*) were made for *Bouquets Insolites* (E.P.A., Paris, $75). Call (1) 49-11-11-77.

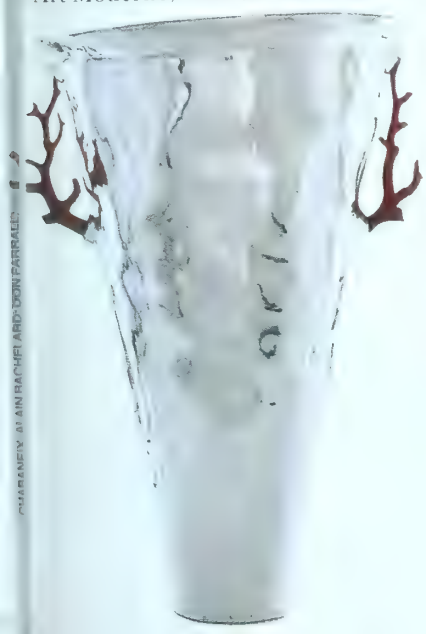


Watch Your Steps Stepping Out—Male (*above*) and other new hand-tufted rugs are at Groundplans/J. Harrow Design, NYC (212) 888-9366 by appt.



Mini-Wheats A Nebraska harvest (*above*), $178, comes from Cris Anne's in Lincoln. Call (800) 334-3810.

terling Opportunity James Brown's ilver vases with coral handles (*below*) re available in pairs through the ociété des Amis du Musée National Art Moderne, Paris (1) 42-78-22-66.





Side by Side A reproduction cast-iron tête-à-tête (*above*), $890, is a Spanish import at Victor Antiques, NYC (212) 941-9193.


GAGGENAU

The new dimension from Gaggenau. Electric grill, direct extractor hood, electric deep-fryer, ceramic hob. Examples for a unique collection of built-in kitchen appliances.

If your tastes are somewhat special, take a good look at the new built-in kitchen appliances from Gaggenau. You'll find that each of them features an unequalled combination of functionality, high quality materials, superior workmanship, and the sheer beauty of clean design. This is in fact why Gaggenau's built-in kitchen equipment has merited the Good Design Award so frequently.

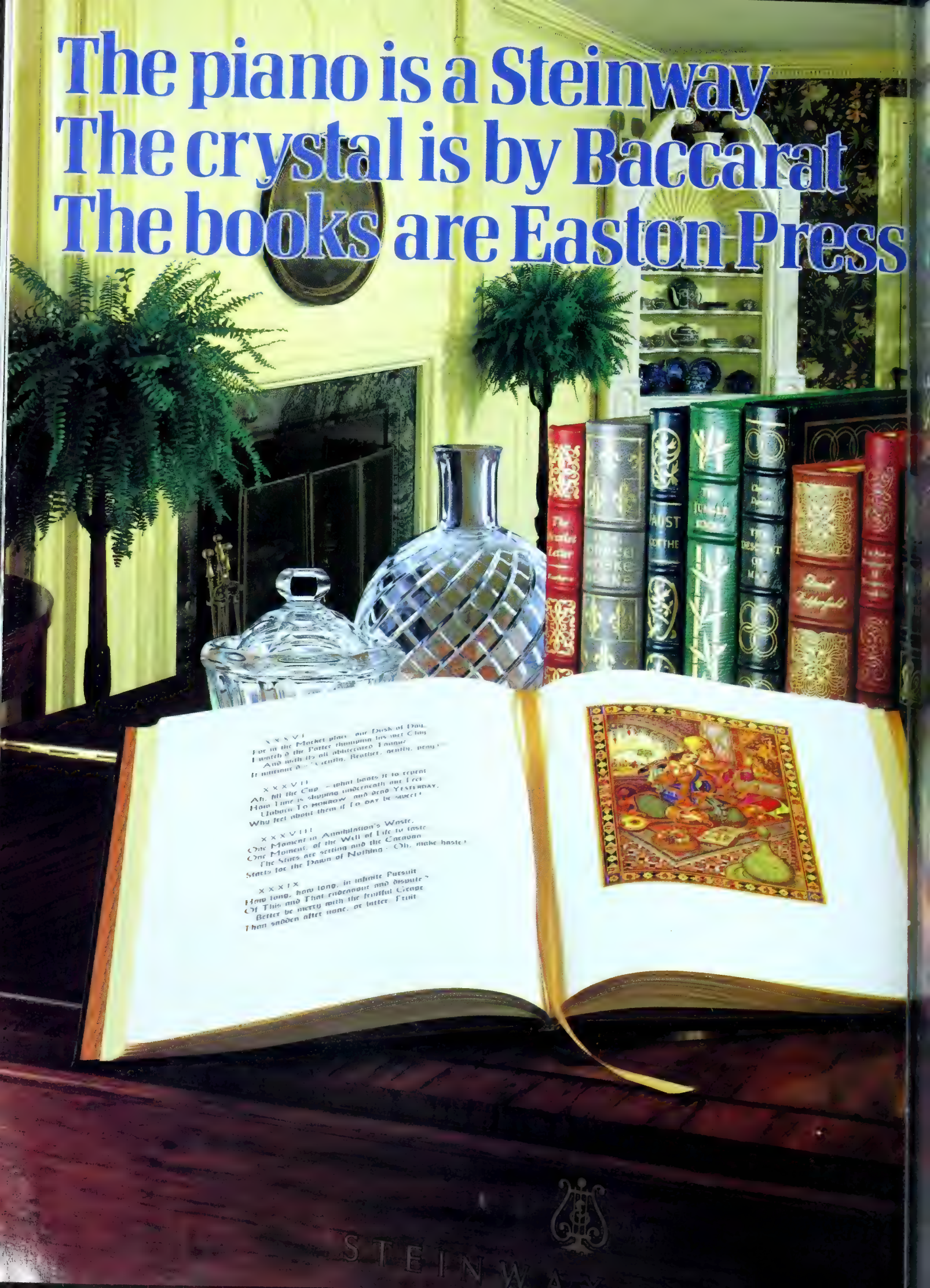
The new line from Gaggenau is uniquely geared toward cooking with a difference. The built-in oven, the built-in gas hob, the glass ceramic hob, the electric barbecue grill, the electric deep fryer, the hob ventilator, the exhaust hood, and the automatic dishwasher – all of these units are patently different from your common, every day appliances. They are unmistakably Gaggenau – and they are made in Germany.

Would you like to learn more about Gaggenau? If so the new comprehensive brochure is yours by sending $5 to Gaggenau USA Corporation, Dept. C-2, 425 University Avenue, Norwood, Massachusetts 02062.

The Difference is Gaggenau

United Distributors, *Harahan, LA;* Interwest, *Phoenix, AZ;* Gene Schick Co., *So. San Francisco, CA;* Interwest, *Bell, CA;* Thomas Distributing, *Denver, CO;* Boyd Corporation, *North Haven, CT;* C&F Distributors, *Columbia, PA;* Gulf Central Corporation, *Tampa, FL;* Peerless Inc., *Charlotte, NC;* Kitchen Distribution Center, *Honolulu, HI;* Electrical Distributing, *Portland, OR;* Gaggenau Midwest, *Mt. Prospect, IL;* Steiner Enterprises, *Ft. Wayne, IN;* T. H. Rogers Distributing, *Omaha, NE;* Trevarrow Inc., *Auburn Hills, MI;* Indisco, *Scarboro, ME;* The Zamoiski Co., *Baltimore, MD;* Gaggenau USA, *Norwood, MA;* Reinhard Distributing, *Plymouth, MN;* Margo, Inc., *Maryland Hts., MO;* Interwest, *Las Vegas, NV;* Bill Feder Enterprises, Ltd., *New Hyde Park, NY;* Interwest, *Albuquerque, NM;* Top Brands, *Maple Heights, OH;* Electrical Distributing, *Kent, WA;* VAH Distributors, *Richardson, TX;* Canwest Wholesale, *Surrey, BC, Canada;* Euro-Line Appliance Ltd., *Toronto, Ontario, Canada;* Radex Ltd., *Montreal, Quebec, Canada.*

The piano is a Steinway
The crystal is by Baccarat
The books are Easton Press



The 100 Greatest Books Ever Written

The standard of excellence in fine leather-bound books. Fully bound in genuine leather and accented with real gold.

An investment in quality pays the highest dividends – whether the object is a fine musical instrument, a magnificent piece of crystal, or a beautiful oriental rug. Objects of quality provide lasting pleasure. You treasure them more the longer you own them.

Fine leather-bound books are no exception to this rule.

Owning these beautiful books from The Easton Press is altogether different from owning ordinary books. Easton Press editions beautify a home. They display dignity, richness and warmth. And these books *stay* beautiful. The covers are strong and durable. The bindings stand up to repeated readings. And most important of all, the works themselves — the actual writings — are the truly timeless classics of the world.

Not all leather-bound editions are created equal.

Other collections may *look* similar to these editions. But not all leather-bound editions are created equal. If price is paramount, you can purchase collector volumes for less money. But you may well be sacrificing beauty; quality; durability; and your own lasting satisfaction.

What to look for in fine leather-bound books.

Easton Press editions are made to uncompromising standards and then priced as low as possible consistent with that quality.

Easton Press editions have full leather bindings, accented with real 22kt gold on the spine. If you look closely at ads from other publishers, you will see that some editions are only partially covered with leather. Or they may even use man-made materials. Nice enough at first glance, perhaps, until you see the rich, premium leather of a typical Easton Press book. There's no comparison!

Easton Press editions are typically larger than other leather-bound books. And the volumes vary in size and appearance – for the distinctive look of a fine private library.

(continued on next page)



Take one of our leather-bound volumes for only $4.95 and see for yourself how superior they are!



All books shown much smaller than actual size

This is the collection that has revived the gracious custom of collecting, displaying and enjoying fine leather-bound books.

ontinued from previous page)

ifferent kinds of leathers are used; ie colors and textures vary. Each vol- me has its own distinctive cover de- ign. Yet, the collection has the un- istakable harmony of consistent uality throughout.

Easton Press editions are craft- d to last. Each binding is made with hubbed spine. At the top and bottom f each spine, the leather is folded nd reinforced for extra strength. ages are sewn into the binding, not imply glued in. The paper is specially illed — acid free — so it won't urn yellow and brittle. And the pages re gilded for added beauty and durability.

We can only begin to show you ow outstanding these volumes are. You have to feel the texture and savor the aroma of the premium leathers. You have to examine the construction of the binding and see the superb typography and illustrations. Fortunately, you can examine an Easton Press volume at your leisure and at no risk.

The works themselves have enduring value.

There are fashions in literature, as in everything else. Indeed, few of today's best sellers will be read and remembered five years from now. This is why Easton Press has chosen to bind in leather those books which have endured the test of time.

The collection includes novels like Melville's *Moby Dick*, Dickens' *A Tale of Two Cities*, Hawthorne's *Scarlet Letter*, Brontë's *Wuthering Heights*, Plato's *Republic*, Homer's *Iliad*, Swift's *Gulliver's Travels*, Whitman's *Leaves of Grass*. These books will never go out of fashion.

Acquire your books the way collectors prefer — one volume at a time.

Books of this quality cannot be rushed into print. Many of the binding operations must be conducted by hand. Accordingly, the books in this collection will be issued at the rate of one per month. This is to your advantage. You acquire your books the way collectors prefer — one at a time.

Comparable books with *all* the many fine features of these volumes sell for as much as $75. But your first volume is available through this Special Introductory Invitation for only $4.95! We want you to see for yourself how truly magnificent these Easton Press deluxe leather-bound books really are. Subsequent books will be available for a remarkable $36.50, and this price is guaranteed for the first two years.

SPECIAL INTRODUCTORY INVITATION

Your first book is only $4.95.

We will make your first volume available at much less than the regular price — only $4.95. See what you think. Compare with other editions, if you like. If you are not fully satisfied, return the book within 30 days for a full refund and cancel your subscription. Or you may even keep the book for $4.95 and cancel your subscription, if that is your wish. Either way you have nothing to lose.

For Fastest Service Call Toll Free:
1-800-367-4534



© 1990 MBI

Preferred Subscription Reservation 1-3975

The 100 Greatest Books Ever Written

The Easton Press
47 Richards Avenue
Norwalk, Conn. 06857

No payment required.
We will bill you.

Please send me the first volume of "The 100 Greatest Books Ever Written" bound in genuine leather for only $4.95 and reserve a subscription in my name. Assuming this book is satisfactory, send me further editions at the rate of one book per month at $36.50* each. This price ($36.50) will be guaranteed to me for the next two full years.

A list of books scheduled for future monthly shipment will be sent to me. I may indicate which titles on this list, if any, I do not want to receive, thereby insuring that I never receive any books I do not want. I understand that I may return any book within 30 days for a refund, and that either party may cancel this subscription agreement at any time.

** Plus $2.95 per book for shipping and handling and any applicable sales tax.*

☐ As a convenience, I wish to pay for my first book now. I enclose $4.95.

☐ Please charge each monthly shipment to my credit card. ☐ Mastercard
☐ VISA ☐ American Express ☐ Diners Club

Credit Card No _____ Expiration Date _____

All orders subject to acceptance

Name _____

Address _____

City _____

State _____ Zip _____

Signature _____



Ravage's Arno
Van Geuns, far
and Clemens Rame
left, in their Pa
apartment.

Going Dutch

Furniture by two designers from Holland arrives in New York via Paris

BY HEATHER SMITH MACISAAC

It is a good thing that Arnold Van Geuns and Clemens Rameckers decided long ago to be identified simply as Ravage (a reduction of their surnames), because their Dutch monikers are difficult to pronounce—especially in Paris, their adopted hometown—and their work is difficult to label. Fashion has been their mainstay for two decades, but two years ago the partners added furniture to their repertoire. "What bothered us," explains Van Geuns, "was that something had to sell in two months or it was out of fashion. We wanted to make things that last."



Ravage's first collection of furniture was certainly built to last. Says Van Geuns, "It was concerned with allegory and spirituality and was physically heavy—too heavy." Their second domestic environment, which debuts this month at Neotu in New York, is, by contrast, all about portability. Taking their cue from campaign furniture, the partners have used shades of gray, or "noncolors," and graphic images inspired by heraldry, weaponry, and the vanity of warriors for made-to-travel pieces. A metal bed, with its striped mattress, folds up into a box; a locker with fabric sides attached by snaps looks like a safe and acts like a bedside table; a washstand ornamented with silhouettes of sheep and exploding grenades collapses for transport. Folding screens, a table for "strategizing battle," mirrors, chairs, rugs, blankets, pillows, and plates round out the collection.

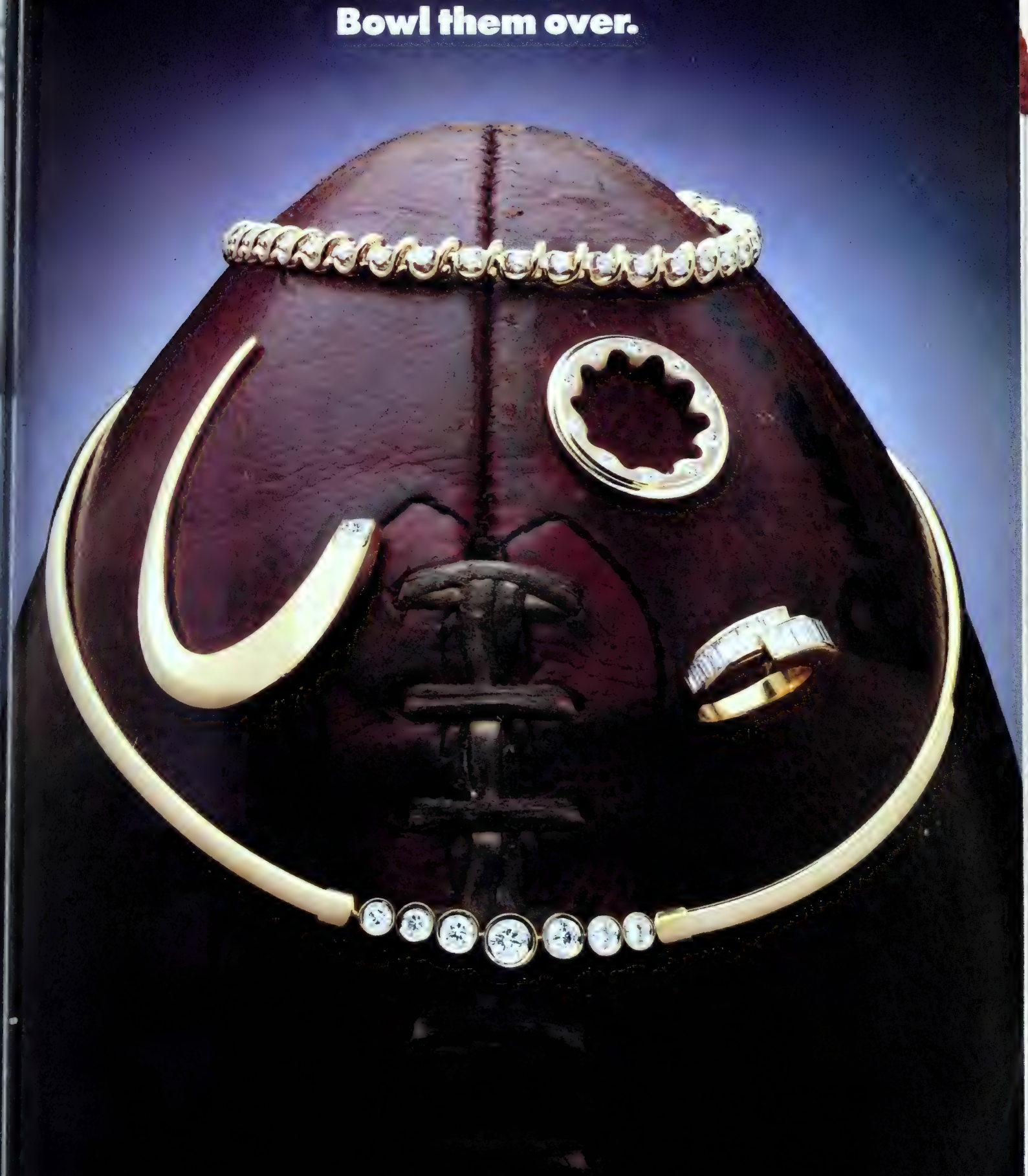
"For us a story cannot be told with one chair," says Van Geuns. In shaping their narratives, the designers concentrate on balance—between the plain and the decorated, black and white, historical and modern. Self-described "history freaks," they tap periods in a playful way—the clock on the mantel in their apartment is made of cardboard because no antique clock would have been right. "We are not so much interested in reality," sums up Van Geuns,"as in creating an atmosphere." (Neotu, 133 Greene St., New York, NY 10012; 212-982-0210) ▲



New Ravage designs include a modern-day field bed that folds up into a box, above, an elegant washstand of metal and wood, right, a porcelain plate on a steel locker, below, and a metal-frame chair with wood panels, left.



Bowl them over.



Diamonds. Never out of bounds. The Diamonds of Distinction Award honors the best in American Design. Check this page each month for the new winners. Or cheat and send for a free booklet showing the entire year's winning pieces, priced from $2,200–$7,500. In the U.S. and Canada, call 800 926-2700, ext. 191. A diamond is forever.

January Winners • Diamonds of Distinction

Fashioning a Style

Costume curator Katell le Bourhis is a connoisseur of chic, past and present

BY ANDREW SOLOMON

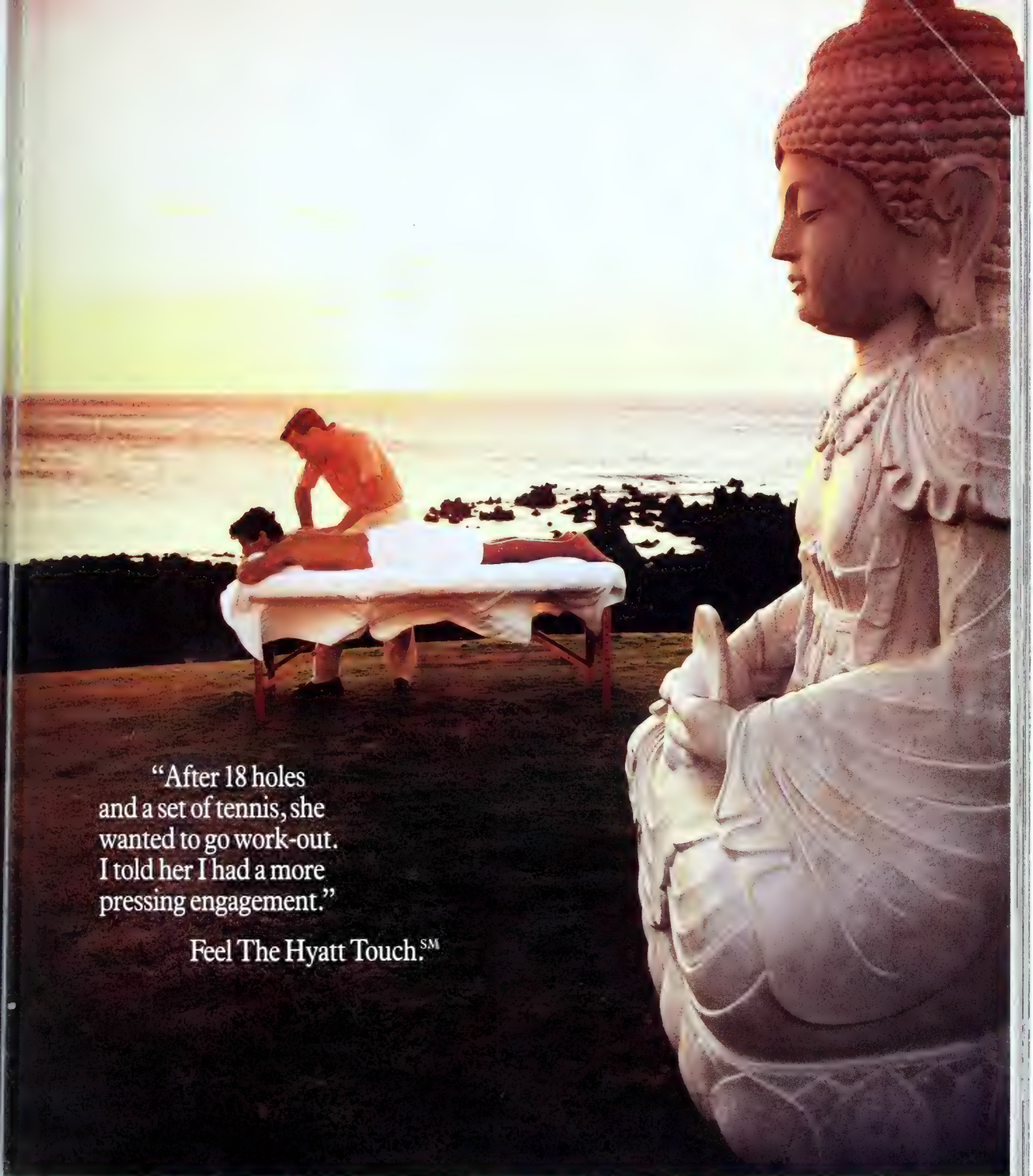
Katell le Bourhis, associate curator for special projects at the Metropolitan Museum of Art's Costume Institute, lives in the world between. She brings cerebral focus to glamour, and she brings elegance to the most desiccated of intellectual arguments. She gives the foil of substance to what is light and amusing, and she finds the comedy in what is dreadful and incomprehensible. Katell lives at the elusive point where what is different about things is subsumed by what is the same about them, and it is this energetically universal vision that makes you feel, when you are with her, that anything is possible, that anything, indeed, is likely.



Dolls model 1940s Paris fashions, above, in the Met's "Théâtre de la Mode," staged by Katell le Bourhis, above left. Left: Books, figures, and photographs of Yves Saint Laurent and Diana Vreeland fill a corner of le Bourhis's living room. Details see Resources.

Her apartment in New York is also a matter of between: full of beautiful things but also a bit dilapidated, rather comfortable but also rather formal, carefully planned but also quite casual. I remember Katell saying, perhaps ten years ago, "There is no such thing as comfortable clothing. A woman should be comfortable knowing that her clothes make her look great." So too her apartment: you are overwhelmed by a sense of the elegant appropriateness of everything in it. The view across Central Park and the reservoir is the focus. Katell, who grew up by the water in Brittany, says, "I couldn't live in New York if I weren't surrounded by water and light." The pale pink walls in her living room have a tiny black motif of the Brittany emblem hand-painted by her friend Paulin Paris, and there are some bamboo trees and a leopard-print rug. The bedroom is carpeted in red—"terrible carpeting, synthetic, but in that perfect seventeenth-century red. If only they had a real Poussin blue as well!"

The sofas are covered with shawls, which change and move depending on Katell's mood, the season of the year, what she chooses to wear. "This one is Chinese," she



Waikoloa, The Big Island of Hawaii

HYATT REGENCY WAIKOLOA™
A HYATT RESORT AND SPA

Pamper yourself in our magnificent spa or take the challenge of any of our three championship golf courses.

For reservations or more information about Hyatt Hotels and Resorts worldwide, call your travel planner or **1-800-233-1234.**

Hyatt Hotels and Resorts worldwide encompasses hotels managed by two separate companies – Hyatt Hotels Corp. and Hyatt International Corp



For Katell, dress is as rich in meaning as art



says, "from the late eighteenth century, and belonged to my grandmother. This one was a gift from Yves Saint Laurent. This one is Valentino, copied from a Savonnerie carpet." The objects on end tables also change: "Variety is luxury. I keep things out for a little while, and when I am tired of them, I put them away. Then when I find I miss them, I take them out again and put away some other things." So the gold and pearl knife she uses to open letters may be cached in favor of a silver candlestick or a book. "They are my only important things, my books. We all learn to read at school, and then we never need to be alone again. Books are the great equalizer; they are for us all."



Painters and designers created the "Théâtre" sets, above. Left: Couture jewelry and hair bows are displayed on le Bourhis's dressing table. Below: The living room is both formal and comfortable.

Katell le Bourhis was educated in France and in the United States. In 1980, Diana Vreeland, whom she knew socially, asked her to help research her costume exhibition "The Eighteenth Century Woman" at the Metropolitan. "I never meant to stay," Katell says. "But I was honored that Mrs. Vreeland, whom I esteemed so much, trusted me entirely, and I felt that her trust was an extraordinary event in my life, something on which I could not turn my back." As time went on and Vreeland's eyesight began to fail, Katell was like an undimmed set of eyes for her, describing the world in the terms in which she would have seen it had her vision remained perfect. Since Vreeland's death, Katell has conceived "The Age of Napoleon" and "Théâtre de la Mode," which runs through April 14 and which re-creates a 1946 traveling exhibition of Paris fashions on dolls with sets by painters and designers of the time.

I have seen Katell emerge from the Met at eleven at night flushed with excitement because she had won the battle for a pair of gloves or a fan or a petticoat which she knew would make her exhibition perfect. I have seen Katell with people who had refused loans to her exhibitions, talking about the importance of what she does, and I have seen those people capitulate, overwhelmed half by the lucidity of her arguments and half by the sheer delight of being with her. For Katell, costume is as rich in meaning as painting. "You must ask *why*," she says. "*Why* did they wear it?" Katell's exhibitions are not anecdotal; they are about people's biases and values.

The world of between is the world of humanity. It is difficult to champion a high morality when you are staging exhibitions of old dresses, but Katell does so with equanimity. She is one of those rare people who not only charm you but also find your own hidden charms. That is the nature of her generosity. A car accident in 1985 almost killed her, and she has recovered slowly. In the face of such trauma, she has shown herself to be not only clever and stylish but also deeply courageous. "After much waiting, I think I have found some peace," says Katell. She has also brought some peace to the people around her. In the exotically eclectic circles she inhabits, the grandest and the most modest alike find a repose from the pettiness of ordinary people, ordinary lives. ♠



China on China

The essence of ancient Chinese art captured on china — in the grace of its figures, the fragility of their colors, the enameled border, so like a jeweled diadem. A bowl to be treasured, to be prized for generations to come. Shown here with Sevres green border. Also available with Sevres blue.

For illustrated catalog, send $10.

SHERLE WAGNER
60 East 57 Street, New York, N.Y. PL 8-3300

The Roses of Winter

Through snow and sleet the hellebore blooms on

BY ANN LOVEJOY



In winter, the garden is cold and quiet. Most plants are sleeping peacefully, but in a sheltered corner out of the reach of scouring winds, a cluster of brave blossoms emerges through the snow. Tucked away between protective shrubs, the roses of winter bloom and unfurl their plump, tightly wrapped buds amid a ruff of evergreen leaves, toothed and glossy. Nodding at first, then lifting soft shining faces to the sky, the earliest winter roses are large and pale, their five ivory petals brushed with green or faded purple, a gilded spray of stamens glittering at the heart. As winter drags on, pinker cousins arrive, tinted in old rose, mauve, and muted burgundy. Not true roses, these are hellebores, the sturdy perennials commonly called Christmas and Lenten roses. Once held to cure madness, these medicinal plants of antiquity are now much sought after for the subtle color and classic form that can indeed soothe winter-crazed gardeners.

November sees the first heavy buds rising from beneath the long divided leaflets of *Helleborus niger*, the white Christmas rose. The name is not especially apt, for although the plant may well boast a blossom or two by late December, it is seldom in full flower for another month or so, even where winters are gentle. January brings out the rosy buds of *H. orientalis*, the Lenten rose, a better named relative that blooms continuously through late winter into spring. Both species of hellebore are delightful adjuncts to the winter garden, where their leathery, lustrous leaves of richest green contrast attractively with feathery blue juniper, sprawling rosemary, tidy sweet box (sarcococca), and bushy gray lavender.



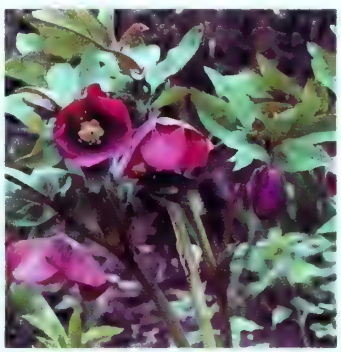


Some cultivars of the Lenten rose, *Helleborus orientalis*, left, above, and opposite, start flowering this month. Above right: *H. lividus corsicus*.

Christmas and Lenten roses are the toughest of their clan, respectively hardy to USDA zones 3 and 5. It is a universally handsome family, filled with garden-worthy species, most of which will thrive cheerfully in zones 6–8. Perhaps the least rare of these is the European native, *H. foetidus*, or stinking hellebore. It deserves a nicer name, for stink it does not, unless mishandled, and few plants have a finer presence. Its dark, elegantly tapered leaves and frothy ice-green new growth set off festoons of jade-green flowers rimmed in plum, which linger for months. This husky species can hold its own in any company, the great spoked wheels of its leaves providing attractive textural contrast when grouped among small rhododendrons and daphnes. *H. lividus corsicus* (also known as *H. argutifolius*) holds similar bunches of cool green flowers above mottled leaves that seem cut from green-veined marble or frosted sea glass.

The relative rarity of hellebores is curious, for most are easily grown and remarkably long-lived when

eir moderate needs are met. They rive in heavy humus-rich soils, hich are damp in winter and dry in mmer, preferring a neutral or ghtly alkaline environment to an id one. When planted in good soil, eir needs are modest to an exeme; an annual autumnal feeding ulch of aged manure and compost ill maintain their health indefinite. A light trim to remove aging foage is sufficient to keep hellebores dy throughout the year. (Caution: he entire plant is poisonous.) rooming will also help prevent leaf pot diseases (a problem far less comon here than in England). In a larger setting, older leaves nd the depredations f slugs do not detract rom the charms of a weep of full-blown ellebores, but you may vant to use slug bait round plants given prominent positions in small garden. Set it ut early to reduce unightly damage, for slugs gnaw the uds of leaf and flower alike.



Although hellebores will tolerate a good deal of winter sun, they bloom best when given year-round dappled shade. This predilection makes them ideal companions for dwarf conifers and rhododendrons, visually as well as culturally, since masses of hellebores soften and unite groupings of stolid evergreens. Shallow bays between the shrubs give hellebores a firm winter setting and shelter the blossoms from wind and frost.

Striking in every season, showy bloomers at a time when flowers are scarce, bothered by few pests, largely undemanding—why aren't such plants as common as peonies? In fact, hellebores were well known to our ancestors, but perhaps because they do not transplant readily and resent frequent division, they did not follow the Oregon Trail with the rose, the lilac, the peony, and the iris. While it is true that hellebores recover slowly from division and transplanting, the stress can be minimized by improving their future soil with compost and aged manure. Plants grown in pots transplant readily, but they too will do better if given the benefit of soil amendments.

Hellebores make exceptional cut flowers in winter, for their dewy freshness has none of the artificiality associated with unseasonal blooms. There are many tricks for preserving their good looks for extended periods, but success seems idiosyncratic, so experiment freely to find what works under your garden conditions. *H. niger* is perhaps the most reliable cut flower, staying fresh for upwards of a week without special preparation. Older cut flowers, which have parchment-textured petals, will also keep their beauty in water without unusual treatment.

Other hellebores are quirky, responding now to one technique, now to another. The best results are gained by cutting flowers early in the day and plunging them into hot water at once—you must lug a jar or bucket into the garden. Immerse each flower up to its neck, but don't get the blossoms wet. Once in the house, you may slice the bottom couple of inches of each stem into five or six strips, or slit each stalk up one side with a sharp knife clear to the first set of leaves. Sticking the stems into boiling water for a minute or two will often do the trick, as will searing the cut ends briefly with a candle flame. Each of these techniques would seem to contradict the others, yet all are often successful and none is foolproof. Perhaps the most reliable way to enjoy hellebore blossoms is to float each in a small bowl, to be appreciated at close hand.

There are diminutive hellebores to grace the smallest gardens, and statuesque ones fit for the grandest estate borders. With encouragement and time, a few plants will build into a colony, but even a singleton can brighten the bleakest months for many years to come. ♠

(For hellebore suppliers see Resources.)

EXCLUSIVE NEW GARDEN CATALOG



YOURS FREE!

Shop 52 pages of ideas for decorating your home garden. Featuring the 1991 Rose of the Year® and All-America winners *plus* many exclusive garden selections available from no other source. A wide variety of aids to help you garden successfully. Quality and satisfaction are fully guaranteed.

ORDER TOLL FREE
1-800-292-GROW
(1-800-292-4769)

Or clip and mail the coupon below to:
Jackson & Perkins
186 Rose Lane
Medford, Oregon 97501

☐ YES! Please send me your Spring 1991 garden catalog . . . FREE!

Print Name _____

Street _____ Apt. _____

City _____

State _____ Zip _____

186

Jackson&Perkins
Home Garden Excellence Since 1872

©1990, Jackson & Perkins Co

Bathroom Baroque

A writer finds incomparable opulence between his mother's tub and basin

BY STUART GREENSPAN

For years I have been making fun of my mother's taste, or what I believed was her lack of it. In particular, what she has done with the bathroom at the head of the stairs, the one that can't help hitting you in the eye as you ascend. Just thinking about the visual cacophony, the mess of objects, useful and otherwise, would make me gag. On a recent visit home, however, I began to reconsider my position.

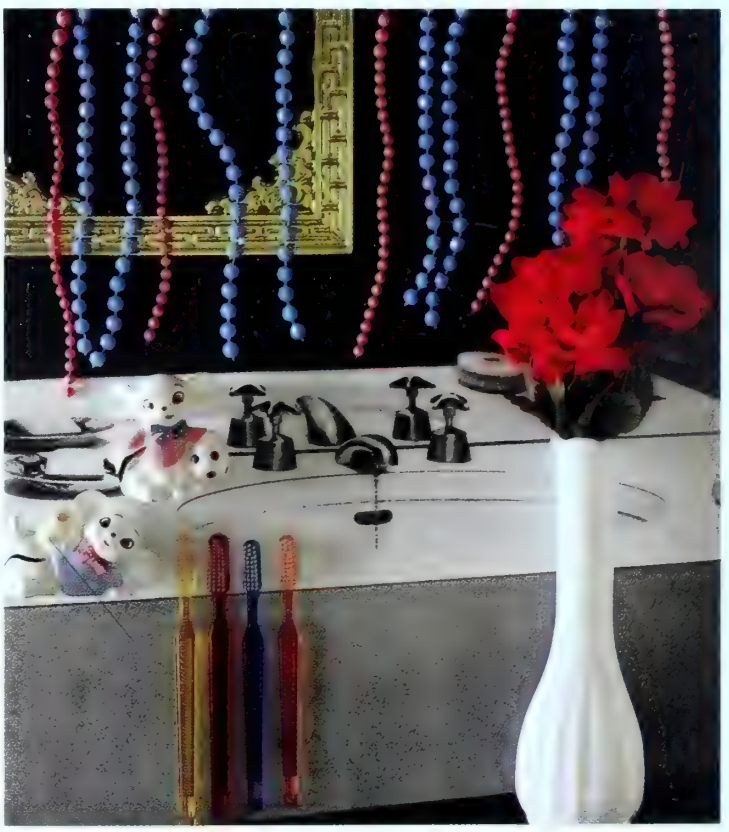
Where Venice collides with the New Jersey suburbs is where the bathroom lies. In terms of decoration she and I have always been light-years apart. My own taste is simple to the point of being devoid of personality. Hers, on the other hand, is ripe to overripe with her special character, which is, after all, the hallmark of any successful decoration, whether one says it is in good taste, bad taste, or lacking in taste altogether.

The house my parents built thirty-five years ago was a standard split-level—an architectural abomination of the fifties if ever there was one. The bathroom was originally quite typical, of moderate size with all the necessary amenities; tiled in beige and brown, it had accent touches of aqua and gold and matching towels and a shower curtain monogrammed with initials that I could never figure out. But little by little things changed. What had been a basic dull utilitarian affair gave way to flash and style and, yes, excess.

The transformation began a generation ago when Mother papered over the walls and ceiling in a baroque print. It is a foil paper with glimmers of gold and silver peeking through lavish swirls in a brooding rainbow of colors ranging from rose to blue to brown. (The fact that she was helped in selecting the paper by my then mother-in-law and that my marriage fell apart shortly afterward partly explains my antipathy toward it.) The paper's effect is so rich, like a stained-glass window gone bad, that I could hardly believe Mother would bring in another thing to stand up to it. But in this I was wrong. Mother made the effort to embellish the ensemble, and she succeeded heroically.

To begin with, she discovered some cheap (I hope!) blue and pink plastic beads that she draped over the window shades and flung, for good measure, over a coup of the several towel racks. Where some people would b satisfied with a single rack, she has at least seven, an more if you count the purely decorative ones of heav brass supporting the heaps of guest hand towels that n one ever uses. Most people too, I think, would be satis fied with a single tissue-holder. Not surprisingly, she not. In addition to the original chevron-patterned met holder, there's a blue wicker model that matches tw wicker wastebaskets. Another box sits on top of the toile of which there is only one, thank goodness, and no coor dinated bidet. Decorative soaps, in addition to those tak en from hotels, are everywhere—in the shapes of leaves shells, and roses (Mother's favorite flower), all scattered with stylish abandon.

For the three people who normally use this room fo their daily ablutions, there is a lot to choose from (the oc casional guests, who take their lives in their hands, are



What had been a basic dull utilitarian affair gave way to flash and style and, yes, excess

also welcome to Mother's largesse). Eight toothbrushes, about twenty tubes of toothpaste, and a few Water Piks cluster around the sink. There is also an assortment of combs as well as hair and digestive preparations, all of which are far more appealing than the liquid and powder cleansers that sit on the floor and everywhere else. Though mostly unused, they guarantee Mother will never run short. She feels that if something is not within easy reach and abundant, she is letting someone down.

I have not mentioned Mrs. Greenspan's Bathroom Art Collection, the star of which is a nasty litho of a grinning

ttle boy with his pants pulled down, eeing into the toilet and missing it. his is the low point, and some hings do get better. There's a harming set of framed antique rade cards, which I covet and which n fact once hung in my bedroom most things do eventually gravitate o the bathroom given enough time; ne day I expect to find the living oom sofa there). Two vitrines house a collection of glass, ceramic, and lastic miniatures of animals (I have lready claimed the two piglets for nyself), figurines of Alpine mountain climbers and yodelers, family photographs, and an ample array of free samples of cologne. It is an interesting mix of the useful, the precious, and the merely eccentric.

With so much debris abounding (hung from the ceiling are foil flower holders and plastic baskets which contain either dead and dying plants or the inevitable plastic flowers), the room could easily be described as a living accident. Fortunately the extremely low light levels make it impossible to see exactly what one is about to trip over.

This story, however, is not just about Mother's bathroom but about the evolution of taste, hers and mine, and how it has grown and been informed by years of what I had always believed was a joke. It is not a joke. It is witty—not always wittingly—but also fresh and highly personal. As she has done throughout the house, Mother has taken a boring and ordinary room and made much more of it; it is a place for dreaming. I now see that the experience of growing up in that bathroom has enriched my own view of life—how one can do so much with so little or, in Mother's case, with so much. She has, in fact, been far ahead of me and most other smug aesthetes in this regard, and I am at last aware of her achievements. Syrie Maugham, Elsie de Wolfe, Dorothy Draper, Sister Parish, and all the rest of the decorating hit parade, make way for Raye Greenspan, who is finally being appreciated for what she truly is, the most original one of the bunch. ♠

Because Communication is the Highest Art Form.

An art form that finds its ultimate expression in Sony telephones, cordless telephones and answering machines. Even when you're not talking on them they make a statement.



© 1990 Sony Corporation of America. All rights reserved. Sony is a trademark of Sony

SONY



An Extensive Collection of
Spanish Colonial Antiques & Accessories

RICHARD WORTHEN
GALLERIES

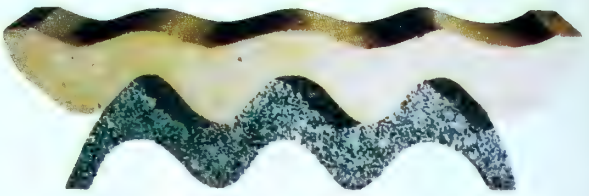
1331 Tijeras Avenue NW Albuquerque, New Mexico 87102 505-764-9595

LIVING WITH style

BY WENDY GOODMAN

Wavy curves are showing up in all the right places—from benches to bodysuits

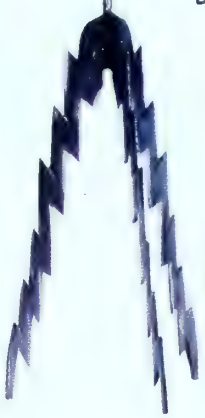






CATCHING A NEW WAVE
Clockwise from top right: Cement bench by David Shankman at Modern Stone Age, NYC; Wiggle lamp by David Johnson at Archetype Gallery, NYC; Elsa Peretti's sculptural candlestick and goblet for Tiffany & Co.; Geoffrey Beene's dress with lace accents, earrings by Stephen Dweck; S-curve sunglasses by L.A. Eyeworks; rich velvet Athéo chair by Christian Gavoille from Neotu, NYC; Erik Mortenson's dramatic gown with chiffon inset for Balmain; Till Leeser's wavelike wooden chaise at Nolte, NYC; Lycra and velvet bodysuit by Norma Kamali. Details see Resources.









It Never Fails, Just When You Think Life Couldn't Be Any Better, Something Better Comes Along.



Purchase of a residence does not include club membership.

Oh, the frustrations of living at the top. It seems someone's always creating a better something to make some of the things you have second best.

But now you can rest easy when it comes to your residence. On Williams Island, you'll enjoy flawless living. With world-class recreation and services, including a European spa, golf, tennis, a marina, gourmet dining and a staff that anticipates the demands of the most demanding people.

Call us at (800) 628-7777. After all, you don't want to be unsettled all of your life.

WILLIAMS ISLAND®
The Florida Riviera

A private island on Florida's Intracoastal Waterway, between Miami and Fort Lauderdale. Residences from $250,000.

ORAL REPRESENTATIONS CANNOT BE RELIED UPON AS CORRECTLY STATING REPRESENTATIONS OF THE DEVELOPER. FOR CORRECT REPRESENTATIONS, MAKE REFERENCE TO THE DOCUMENTS REQUIRED BY SECTION 718.503, FLORIDA STATUTES, TO BE FURNISHED BY A DEVELOPER TO A BUYER OR LESSEE. This project has not been registered with the New Jersey Real Estate Commission, and accordingly, this is not an offering to New Jersey residents. A joint development of the Trump Group and Muben Realty Company, a subsidiary of Mutual Benefit Life Insurance Company. © 1990 Williams Island Associates Ltd. All rights reserved. Equal Housing Opportunity.



THE BEST

HIDEAWAY BEACH

Southwest Florida is often heralded as a tropical paradise, rich in sunshine, beaches and the brilliant waters of the Gulf of Mexico. There is but one area in southwest Florida that combines all these characteristics together artfully: Royal Marco Point at Hideaway Beach.

Hideaway Beach is located on the northernmost tip of Marco Island on Florida's west coast. The community encompasses 314 acres of the finest seaside property, including 2.14 miles of white sandy beaches.

Royal Marco Point, at the northeastern corner of Hideaway Beach, is gracefully situated on 90 acres of naturally wooded beach with the Gulf of Mexico on one side and Collier Bay on the other. The midrise and villas of Royal Marco Point are built in a classical Mediterranean style. Priced at $2 million plus, the three-story villas offer 4,669 square feet of air-conditioned living area, with 7,865 total square footage. The residences with, 20-foot awe-inspiring ceilings, feature a fireplace in the living room as well as four screened terraces, a private pool, private elevators and eight-foot doors throughout.

The feeling of spaciousness inside the villas extends to the outdoors as well. The 20 villas are spread over 8.5 acres of land nestled between the Gulf of Mexico and Collier Bay. Ownership entitles people to all of Hideaway Beach's amenities, including a magnificent multimillion-dollar Beach Club, a sports center with pro shop, fitness center, tennis courts and a championship executive golf course. Enjoy nature trails and boardwalks to the lagoon and beach picnic area.

JONATHAN'S LANDING

Jonathan's Landing in Jupiter, Florida, on the shore of the Intracoastal Waterway just a mile from Atlantic Ocean beaches, offers unparalleled lifestyles for golfers, boaters, tennis or fitness buffs, or those without special athletic interests who just want to relax in a mature, casually sophisticated community.

With individual neighborhoods nestled on a series of p islands amid lush landscaping, herons, egrets, pelican other species abound. Many homes in Jonathan's La have fresh or saltwater frontage or overlook one c community's three challenging golf courses. Private n borhood pools, a 9-court tennis center and a full-se marina comprise just some of the facilities availabl active residents. Two full-service clubhouses promise dining and social interaction for members, and equity m berships are available for purchase. Privacy is assured manned and electronic security 24 hours a day. Most h on navigable saltwater offer private deep water dock and promenades with measured distances for walkers gers and cyclers wind through the community. Virtual lifestyle maintenance tasks can be provided, attire is c and responsibilities are exactly what individual ho owners choose. Residents also enjoy Palm Beach's fa shopping, an array of excellent cultural activities and ev and easy access via air, water, rail or limited-access high Homes in Jonathan's Landing range from carefree livi one- and two-story garden condominiums to fabulous

ADVERTISEMENT

What are you thinking?

Maybe your mind is on the world. Your grandchild's smile. A book. Fashion. A hazy memory of college. An old, sweet song. Sun rays through a cotton cloud. Your golf swing. The N.B.A. Tomorrow. A thought shared is a friendship begun, or strengthened. Some places just seem to encourage it.

Jonathan's Landing

, mes and homesites from $140,000 to over $1 million. Call (407) 746-2561 or write Jonathan's Landing, Jupiter, FL 33477.

A COMMUNITY DEVELOPMENT BY ALCOA PROPERTIES, INC. THIS IS NOT AN OFFERING TO NY, NJ OR IL RESIDENTS. PRICES SUBJECT TO CHANGE. THIS IS NOT AN OFFERING. SALES CAN ONLY BE MADE IN PALM BEACH COUNTY.

F F L O R I D A

homes directly on the Intracoastal. Nearly 70% of the ential land is dedicated to individual homes, which e in price from $200,000 to over $1,000,000. Attached ences are available from $138,000, and island sites for m or courtyard homes are priced from $85,000. Pro- nally decorated and furnished models of 17 currently able residences are open for viewing by interested ebuyers, or completely custom homes can be designed e owner's own architect.

LLIAMS ISLAND

iams Island is a luxury, 80-acre island residential resort munity on protected waters on the Intracoastal Water- midway between Miami and Fort Lauderdale, Florida. wn as the "Florida Riviera," this water-oriented commu- offers a variety of homestyles and amenities to fit vir- y every lifestyle.
ed from $200,000 to more than $1,500,000, the opulent Tower residences of 2800, 3000 and 4000 Island Boulevard, offer spectacular ocean or bay views from every room.
Priced from $1,000,000 to $4,000,000, the newest option in Tower living, the 7000 building, appropriately nicknamed "Ultra" offers 98 estate-sized custom suites encompassing 5,100 to 10,000 square feet.
The idyllic setting of the Riviera is particularly highlighted in the Mediterranean Village at Williams Island. These very private two- and three-bedroom apartments in five-story luxury buildings range in square feet from 1,640 to 4,339 and are priced from $270,000 to $1,000,000.
The vast array of amenities offered at Williams Island includes a world-famous European-styled spa, a golf and country club, beautiful pool areas, a tennis club, and a variety of formal and informal dining opportunities.
The country club features a championship golf course, additional tennis courts, and dining as well as its own pool.
Two marinas with a professional dockmaster offer fully serviced berths for yachts up to 110 feet and easy access to the Intracoastal Waterway and Atlantic Ocean.
For more information, call toll-free 1-800-628-7777.

THE BEST OF FLORIDA

To order brochures and information about the real estate properties featured in this section, complete the coupon below by circling the corresponding number and send to: HG magazine, P.O. Box 1608, Riverton, NJ 08077-9908.

1. Hideaway Beach
2. Jonathan's Landing
3. Williams Island

Please send me the brochures circled.

Name _____

Address _____

City _____ State _____ Zip _____

This offer expires April 1, 1991.
Please allow 4-6 weeks for delivery.
Offer is available only in the U.S. and its territories.

The Dream Begins Here.

It begins in the private community of Hideaway Beach. A pristine paradise on the Gulf of Mexico.

If you dream of awe inspiring twenty foot ceilings. Of nearly 4,700 square feet of luxurious living enveloped by four screened terraces. Of 7,865 square feet of total elegance with a private pool and private elevator.

If you dream of 150 feet of wooded front yard and the platinum sands of the Gulf just beyond.

If you dream of 2.14 miles of private beach.

If you dream of golf, tennis, fine dining and a lifestyle unequalled anywhere.

Come to The Villas of Royal Marco Point at Hideaway Beach.

The dream never ends.

From $2,150,000.



THE VILLAS

Royal Marco Point

AT HIDEAWAY BEACH

To visit Hideaway Beach, call or write for your personal appointment.
PLYMOUTH REALTY, INC. REALTOR
403 Gatehouse Court. P.O. Box 8000. Marco Island, Florida 33969. 813/394-7799.



Return to an Old-Fashioned Garden

Look out over fields of Foxglove and Columbine. Gaze down paths lined with English Primrose and Flowering Sea Kale. Let your eyes wander over beds of Canterbury Bells and Cottage Pinks, Purple Loosestrife and Jacob's Ladder.

For the first time, an American writer reveals to American gardeners the splendors of long-forgotten flowers that are enjoying a resurgence of gardening interest. And the result is a great, gorgeous bouquet of a book: both a practical guide to using antique species in contemporary gardens, and a nostalgic evocation of a lusher, more romantic gardening era.

Illustrated with 200 enchanting full-color photographs, the 160 pages of *Antique Flowers* are packed with everything from history to folklore to essential information on soil, light, climate and care. At the book's heart is a portfolio devoted to 30 antique species that are often easier to grow, more fragrant, more resistant to disease and neglect—and more beautiful—than most of their modern counterparts. And at the end you'll find a complete list of nurseries from which you can order the plants and seeds.

Measuring 10″ x 10″ and hardbound, *Antique Flowers* sells for a reasonable $29.95 in bookstores. But as a Condé Nast reader, you can have it for 20% less: just $24.00 plus $2.50 shipping and handling. CALL TOLL FREE 1-800-453-8100, or send your check and order information to:
Condé Nast Collection Dept. 505065,
P.O. Box 10214, Des Moines, IA 50336.

Residents of NY,CA,GA,IL,IA,MI,MA,KY,CO please add appropriate sales tax. Please allow 4-6 weeks for delivery.

How they relieve a headache uptow



ONEIDA

Shown: Donizetti goblet in fine crystal handcrafted in Bavaria

january

YEARS AGO there was a book with a memorable title, *What Do You Say to a Naked Room?* It contained a diagram and templates for furniture—the concept being that each of us makes a unique response when confronted with space for decoration. Floors, walls, mantels, and tabletops are the surfaces on which we issue statements. In the January issue of HG, there are messages as diverse as decorator Bunny Williams's pleasingly feminine arrangement of alternating yellow tulipières and yellow tole planters on a faux marble mantel, and the noted French photographer François Halard's manteltop still life of prints and drawings, photographs, candlesticks, and a lamp. This month, too, we see the points of view of two sophisticated collectors—John Loring, design director of Tiffany & Co., with ceramics ranging from a Frank Lloyd Wright vase to North African pottery on a shelf behind a gilded William Kent sofa, and the noted Italian landscape architect Paolo Peyrone with his extraordinary collection of prints and drawings. The January issue also offers a particularly meaningful account of decorating as an expression of sensibility—in our final piece by a valued contributor, Stuart Greenspan. The article appeared in HG's offices shortly before press time, taking us quite by surprise, as Stuart had been struggling with AIDS, which he succumbed to just a few weeks later. The subject is Stuart's mother—in this case, Mrs. Greenspan's eccentric response to space in her New Jersey bathroom, described with humor and grace. Such responses are what this magazine is about, and I am saddened and terribly sorry to have lost someone who could hear the special rhythms of what people say to a naked room.



A tulipière and a planter strike an easy elegance on decorator Bunny Williams's faux marble mantel.

Mary Novogrod

EDITOR IN CHIEF



Audrey Hepburn, *opposite*, was photographed by Snowdon in England at Hidcote Manor Garden. Her wardrobe for *Gardens of the World*, which PBS plans to air this spring, was designed by Ralph Lauren. *Below:* A Dutch tulip field.

ELVIN McDONALD

STYLED BY AMIOM DE MOUBRAY

The Grand



Garden Tour

Audrey Hepburn visits gardens around the world for a PBS series

By Katherine Whiteside


Gardene



n be as partisan as beauty contest judges



DURING THE THREE-MONTH filming of *Gardens of the World*, a series that PBS plans to air this spring, Audrey Hepburn traveled from the sun and heat of the tropics to the rain and chill of northern Europe, from the luxuriant cypresses and fountains of the Villa Gamberaia in Tuscany to the bare rocks and gravel of Saiho-ji in Kyoto. Whether on-camera as host and narrator or off-camera as horticultural enthusiast, Hepburn retained her imperturbable serenity—despite a daunting itinerary and imminent calamities behind the scenes. The afternoon before she was to be photographed at Mount Vernon, there was torrential rain and a severe hailstorm was forecast: the rest of the day was spent making sure that many flowers in George Washington's brick-lined beds were individually staked. A month later at Giverny, an impatient gardener became increasingly annoyed that his insecticide spraying was being delayed by the need for quiet on the set. Immediately after the director's final cut, this outraged guardian of Monet's floral legacy switched on his noisy sprinkler, dousing the entire crew along with two Sunday painters at their easels.

Behind Audrey Hepburn's whirlwind tour lay two years of exhaustive research and development by executive producer Janis Blackschleger and her associates. (Production funding came from Jackson & Perkins and Polaroid.) Blackschleger and producer Stuart Crowner orchestrated the participation of a far-flung international team of garden advisers, photographers, and writers. An early decision that at least ten outstanding sites would need to be filmed for each thirty-minute episode posed formidable logistical challenges. Synchronizing flight

Hepburn joins British garden expert and writer Penelope Hobhouse, *left*, at Tintinhull House in Somerset. Hobhouse was a consultant for the television series and a coauthor of the companion book. *Above left:* The catmint walk at Tintinhull. *Opposite:* An episode on formal gardens includes the Generalife in Granada, Spain.

MICK HALES



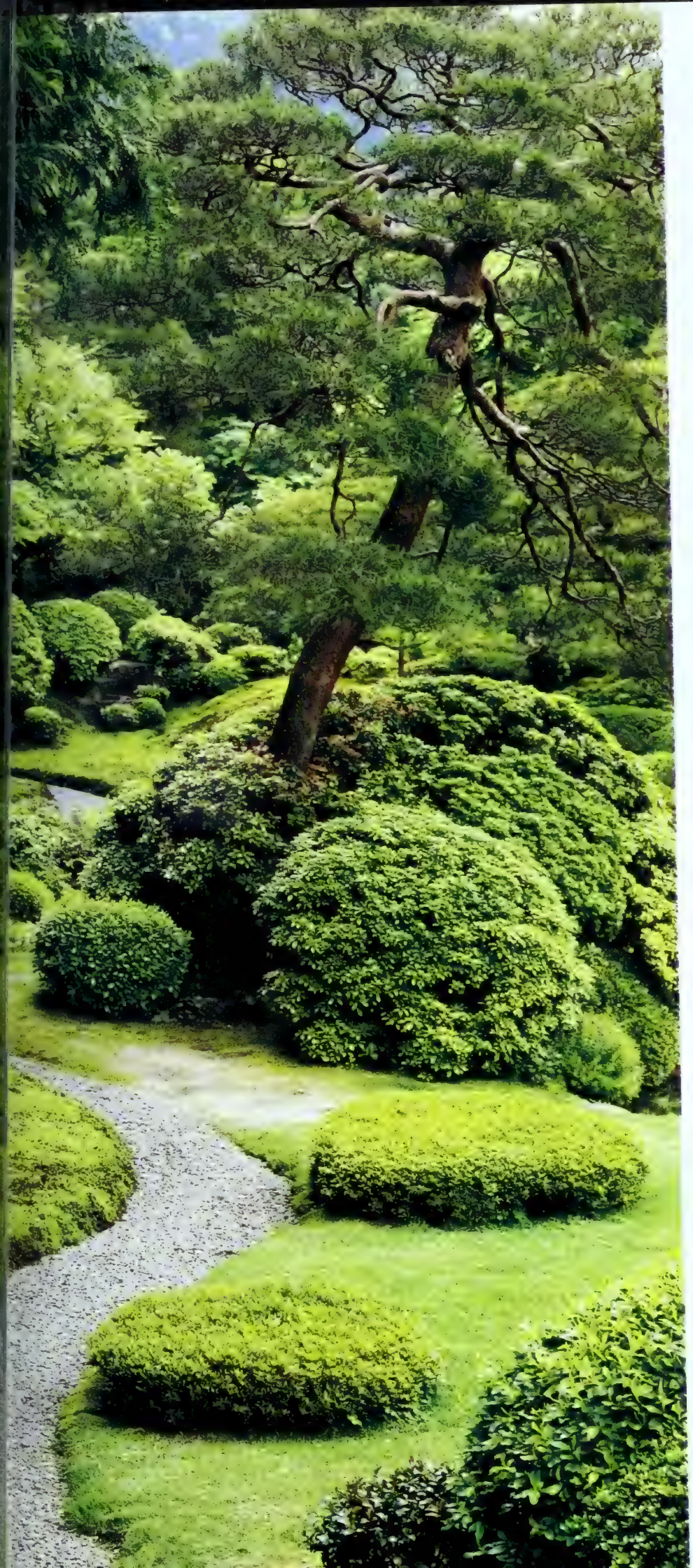


Himalayan blue poppies and yellow Chinese primroses flower behind hostas and ornamental grasses at Mount Stewart in Northern Ireland, one of several gardens illustrated in the companion volume that will not appear on television.



Water noise and bird song give a sense of being there





schedules to the exact moment before a prize tulip goes from peak bloom to overblown or judging the best time to send cameramen to Bali triggered a barrage of faxes and intercontinental telephone calls. Scouts were dispatched throughout Europe and Japan in search of lesser-known wonders, and a frenetic around-the-world-in-ten-days expedition sought out undocumented tropical gardens everywhere from Singapore to Venezuela.

No issue was debated more passionately than the choice of locations: eminent horticultural advisers can be as partisan as hometown beauty contest judges when arguing the merits of their favorite landscapes. But passion has always been essential to Blackschleger's vision of the television series—and of the companion book, *Gardens of the World*, on which eight garden writers and four photographers collaborated (this volume, to be published by Macmillan, will also include gardens not in the TV series). "Beginning with our primary consultants, Penelope Hobhouse in England and Elvin McDonald in the United States, everyone involved has made sure that we have deep and firm academic roots," says Blackschleger, "but this is not a garden history documentary. This is about being there, about visiting gardens, responding to them, and then figuring out how they were accomplished and why."

The producers turned to Hepburn because of her devotion to gardening and her personal experience of many cultures. The actress's restored farmhouse outside Geneva, where she retreats between frequent ambassadorial missions for UNICEF, is surrounded by flowerbeds as well as a vineyard, orchard, and kitchen garden. Wherever she was

The series devotes an entire episode to Japanese gardens, such as Shin'shin-an, *left*, a private domain in Kyoto. *Opposite above:* Beside the 15th-century house at Bacalhoa in Portugal, an elaborate green geometry bridges the gap between Moorish tradition and Renaissance fantasy. *Opposite below:* A classical allée at the Luxembourg Gardens in Paris.

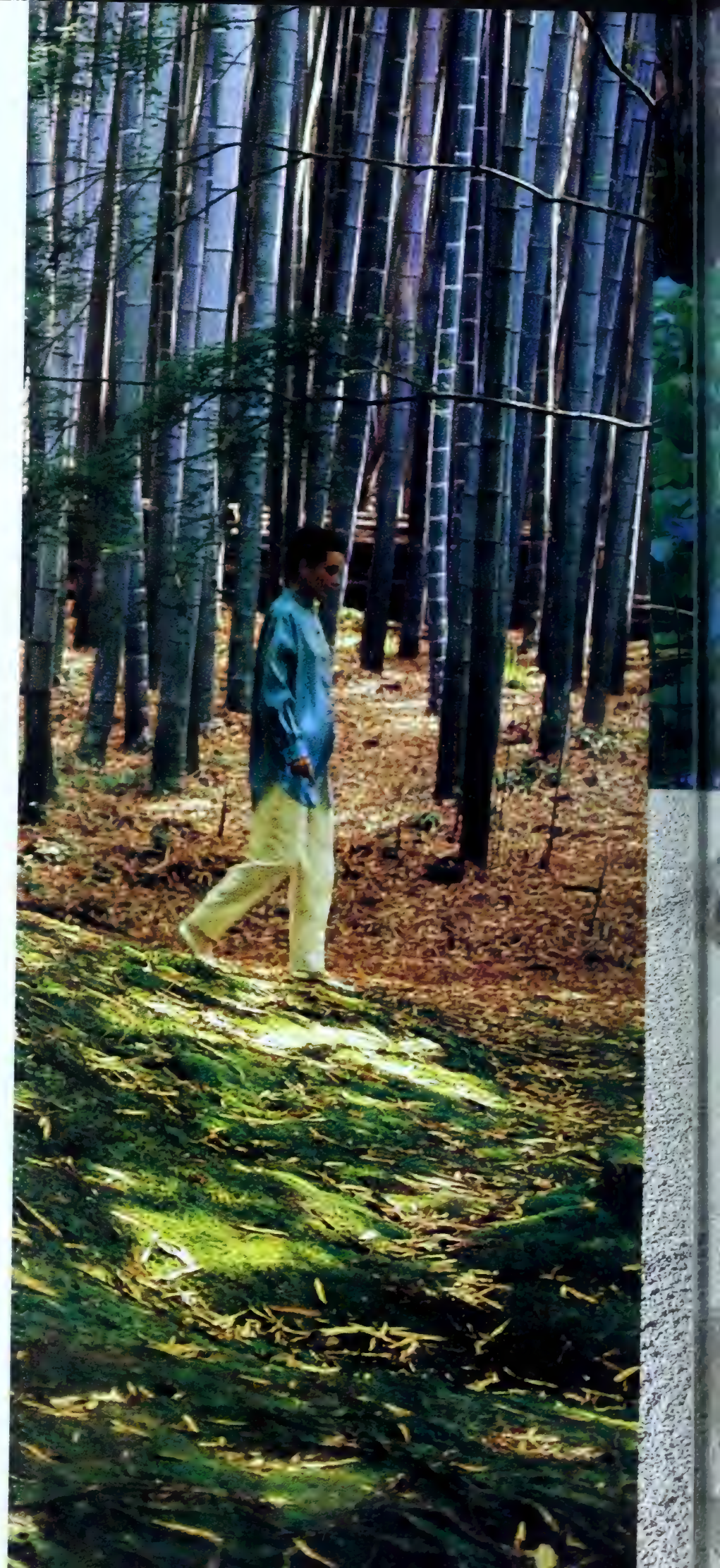
TV scouts sought out exotic locations everywhere from Bali to Venezuela

on location for the series, Hepburn's favorite scenes were those she shared with fellow gardeners. She joined the distinguished British horticulturist Graham Stuart Thomas in the walled garden at Mottisfont Abbey for a ramble through his legendary collection of old roses—*Rosa gallica*, damask, Bourbon, musk, China, and other treasures. Gustavo Tavares led her among the six-foot-tall vanda orchids he tends in the exquisite "jungle" his family began cultivating sixty years ago at Villa Pancha in the Dominican Republic.

Hepburn also cherished meditative moments alone, such as strolls through a Japanese bamboo grove designed by a Zen Buddhist priest and a woodland carpeted with flowering bulbs in Holland, the country where she spent much of her childhood. While filming an episode devoted to tulips and other bulbs, shot in the Netherlands, Hepburn went (off-camera) to her grandmother's house for the official christening of the white 'Audrey Hepburn' tulip.

To enhance the viewer's sense of being in the gardens as a silent companion, director Bruce Franchini included a "lot of 'wild sound'—the bird song, insect buzz, and water noise that naturally occurred in the gardens—instead of overlaying too much dramatic music." He also tried to move his camera as unobtrusively as possible. "We wanted to avoid the 'speeding

(Text continued on page 123)



In Kyoto, *right*, Hepburn explores the bamboo-enclosed seclusion of Saiho-ji, a contemplative garden created in 1339 by a Zen Buddhist priest. *Opposite below:* A 15th-century dry landscape at Ryoan-ji, also in Kyoto. *Opposite above:* The Lotus Café garden in Ubud, Bali, was filmed for an episode on tropical gardens.











Interior Landscape

Italy's foremost landscape architect, Paolo Peyrone, cultivates his own style at home

By Rhoda Koenig

Photographs by Oberto Gili

THE WINTER WEATHER IN TURIN IS delightfully mild, but Paolo Peyrone will not hear any compliments about it. "Too dry," he says. "It is not good for the garden." As Italy's foremost landscape architect, Peyrone eats, sleeps, and breathes gardens.

While he has been tilling the same soil for fifteen years, in the past several an efflorescence of interest in domestic greenery has pushed Peyrone to his present eminence. He has recently completed or begun commissions from Valentino's partner Giancarlo Giammetti, Marella Agnelli, Olivetti chairman Carlo De Benedetti, Duke Bosio Sforza Cesarini, the Aga Khan, and a number of members of the Italian wine nobility. A bottle of wine produced by Rossi di Montelera (as in Martini &) even pictures Peyrone's work on the label—the gardens around the family house and vineyard. There are gardens with sentimental associations as well—the springs of Clitunno, owned by Count Bernardino Campello, whose great-grand-

Dramatic scale and simple lines typify the interior of Paolo Peyrone's house in the Turin hills. Pyramidal bookshelves between chintz curtains were designed by Peyrone and his friend Diana Vijlitti.



Like his gardens, Peyrone's furnishings echo the style of the house

mother was Maria Bonaparte, incorporates a willow descended from one she planted at Napoleon's original tomb on Saint Helena.

Peyrone sums up the life he leads as a result of all this popularity as follows: "I work and I work and I work and I work." When he isn't flying to Corsica or Rome or Gstaad, or having a busman's holiday with the International Dendrology Society in Jamaica or New Zealand, Peyrone works in the Casa Poma, a compact but comfortable house built by his great-grandfather in the hills overlooking Turin. "He began by being very rich and finished by being very poor," says Peyrone. "That is why the floor in the dining room"—an intricate parquet—"is better than the rest." The rest of the early nineteenth century house is not at all bad, though, with its sixteen-foot painted ceilings and its dramatic site.



It is not far from the Villa Simondetti, where Peyrone grew up and which is pictured in a series of oil paintings in his sitting room. "My father and grandfather were doctors, but the money was from my mother's family, who were in the textile business." Peyrone points to a sketch of the tennis court. "There I was, playing tennis, but I preferred to go and prune. I passed all my young time in the garden with the gardeners."

Although Peyrone studied architecture in college, he never put up a building. He had been promised a

Peyrone, *left*, with Tabui, lined his walls with antique prints. Architectural and botanical drawings from the 19th century frame a pair of faux bois commodes in the hallway, *above*, while portraits of Napoleon appear along with maps and other drawings in the bedroom, *opposite*.





job upon graduation, but when he turned up at the firm he was turned down. On that fateful day in January 1970, a friend mentioned that the English landscape architect Russell Page had arrived in Turin to do a garden for the Agnellis, and since Peyrone had always been interested in gardening, why not move in that direction? "The next day I was at five o'clock tea with Russell Page," recalls Peyrone. "A few weeks later I was in London working with him."

From Russell Page, Peyrone learned the importance of elegance without pomposity





Built by Peyrone's great-grandfather, the house, *above*, is approached by a pebble driveway. *Top:* Rose beds create a formal garden off the sitting room. *Left:* A massive framed *Gunnera manicata* leaf hangs over Russian figurines and potted plants. *Opposite:* More botanicals decorate the dining room where a hand-painted frieze defines the sixteen-foot ceiling. The parquet floor has a woven border.

From Page, Peyrone learned the importance of "elegance without pomposity," a practice in which some believe the pupil has surpassed the master. Peyrone himself says that he is "like a tailor. I'm not like a big architect—I cut and mold on the house and the area, like the tailor molds on a person." He is responsive to the clients' desires, too, even when they are, to put it politely, unsuitable, in line with current fashion or color preferences rather than what is appropriate for the genius loci. "The difficult thing is to educate a person to the garden," says Peyrone, sighing philosophically. "Not all the clients are stupid."

Peyrone's house is furnished with pieces of massive shape and simple lines that, like his gardens, echo the style of the house and its location—in this case a city whose severe architecture shows the French influence rather than the exuberance of the Italian south. The most important piece is an early *(Text continued on page 123)*





Peter Carlson, *opposite*, at left, with Peggy Deamer and Scott Phillips. *Above:* Romero armchairs flank a sofa and bench by Deamer & Phillips. Metal-frame chairs by Jean Royère. Patrick Naggar gilded screen from Arc International. Details see Resources.

The Last Details



Architects Deamer & Phillips and decorator Peter Carlson team up on a finely crafted Park Avenue penthouse

By Joseph Anthony

Photographs by Michael Mundy



The decorator saw his main task as adding indulgence to the architects' rationality, "loosening it up," as he puts it



THE COUPLE WHO OWN THIS Park Avenue penthouse knew they wanted one thing when they began their renovation: magnificent restraint. The result, they believe, is something akin to the perfect little black dress. "You don't immediately notice all the details," observes one of these connoisseurs of reticence, "and the seams are invisible. Everything in these rooms works together so that nothing stands out. It just looks right."

This aesthetic sleight of hand was a joint effort of architects Peggy Deamer and Scott Phillips and decorator Peter Carlson, who together reinvented the apartment and its dramatic wraparound terrace. On the surface it was a potentially combustible collaboration, with the architects favoring a stripped-down modernism and the decorator wanting to add comfortable flourishes. What held it all together was enormous patience, a generous budget, and, more important, the clients' absolute clarity about what they liked and what they didn't.

Initially, the firm of Deamer & Phillips was hired to conceive every architectural element, from the floors and lighting to the door pulls and curtain rods. "Most architects would relish the opportunity to have such control so that their vision could be complete," says Peggy Deamer. "But to us, it seemed to stretch beyond the realm of architecture into decorating. We know what to do to make a good space, but how do you make the best chair to go in it?"

To answer the question, they started from the beginning. They brought order to the 3,500-square-foot U-shaped apartment by removing heavy moldings, shifting entrances, adding and reconfiguring windows, and straightening lines of circulation. They established visual continuity with herringbone-pattern parquet floors and ebony baseboards. They also gave a unifying logic to their design by stressing the separation between various materials. Throughout the apartment, cabinetry was lifted on black sculpted steel legs; those same legs were also used to support a sofa, chaise, and ottoman. "Everything was filtered to the most minimal gesture," notes Phillips. Hammering out the com-

In the dining room, *left,* a custom glass screen and ebony-top table are combined with Josef Hoffmann chairs from Galerie Metropol, NYC. The ring-shaped lighting sculpture, at left, is by Yumi Kokubo. Royère lamp, at right, is from DeLorenzo 1950, NYC. *Below:* The upper kitchen cabinet doors are perforated steel.



The clients inspected the grain of each wood, the head of every screw



plexities of this intentional simplicity, however, took quite some time. Plans were rehashed and the clients reinspected the color and grain of each wood, the texture of every fabric, the head of every screw before it was put into place. And because they wanted every square inch custom-built, all parties undertook an exhaustive search for the most aristocratic materials and the craftsmen capable of shaping them.

The library tells the story. Once a fuddy-duddy square room, it was molded by Deamer & Phillips into a serene rotunda, finished top to bottom in curly maple cabinets. The architects found a woodworker-cabinetmaker extraordinaire in Stephen Truslow, who spent many months inlaying purpleheart, orange peroba rosa, and ebony into the curved walls and cabinets. His exquisitely concave drawers and doors were then topped off with pulls of ebony and silk. Adjustable sconces of black-painted brass were fabricated by Todd Noe, the craftsman responsible for most of the lighting. Equal attention was paid to the oxidized-steel mirror clips, the bowstring-truss dining table, and the black steel-frame bed—all custom-made.

Though the concept underlying such details came from Deamer & Phillips, realizing them fell into the domain of Peter Carlson, who saw his main task as adding indulgence to

Near the bedroom mantelpiece, *above*, Josef Hoffmann chairs accompany a desk and lamp by Deamer & Phillips. *Opposite:* The library has custom lamps, tables, and curly maple cabinets inlaid with purpleheart, peroba rosa, and ebony. Club chairs from Furniture of the Twentieth Century, NYC, stand on herringbone-pattern parquet used throughout the apartment.







The bathroom vanity, *left*, has a black marble top and stainless-steel frame. *Right:* Carpets designed by Deamer & Phillips and made by Elizabeth Eakins visually divide the bedroom into two areas. The architects also designed the steel bed with Peter Carlson. The chaise is covered in James Gould fabric and the pillows are from Portantina, NYC.

controlled architectural rationality, "loosening it up," as he puts it. He took his cues from the only object the clients brought in: a curious gold-leafed screen by the architect Patrick Naggar. "That piece set the tone," says Carlson. "It had color, it had metal. It was a little industrial, a little dressed up, and a little ethnic."

After Deamer & Phillips designed the majority of tables, desks, sofas, and carpets, Carlson provided the fabrics and other custom-made decorative elements. For example, after months of fruitlessly searching out gemstone colors and textured fabrics for living room upholstery, he turned to textile impresario James Gould, who created a silk chenille in tones that are deep but not dark or dreary. Carlson also conducted an international search for the right glassblower to produce twenty "pinky, orangy, not too cherry" translucent drawer pulls for maple chests in the child's room. Among the few pieces the decorator purchased were a quartet of streamlined Bugatti leather armchairs by Franz Romero and a set of loopy fifties chairs, a coffee table, and lamps by the French designer Jean Royère. The leather on the Royère chairs had to be custom-dyed a particular shade of mustard, something between French's yellow and Dijon.

Of course, even the ultimate little black dress can go unnoticed without a few accessories. What sends the meticulous understatement of this apartment over the top is a strikingly idiosyncratic art collection. A purple Helen Frankenthaler painting brightens the stark dining room, several Eastern-inspired lighting sculptures by Yumi Kokubo relax the living room, and odd pieces of African and Mexican art here and there ensure that plush meets primitive.

Not surprisingly, this epic detail-by-detail production took three years to pull off, but now that it's over all the players are pleased. Deamer and Phillips worked happily within their architectural vocabulary, Peter Carlson expanded it brilliantly, and their clients judge the finished apartment perfectly—and beautifully—unobtrusive. "This wasn't just a decorating job," says one of the owners, "it was a design adventure. But the best thing is that when we walk in, it simply feels like home." ▲

Editor: Jacqueline Gonnet



The apartment is akin to the perfect little black dress: "You don't immediately notice all the details and the seams are invisible"



A New Traditionalist



Bunny Williams, a Virginian by birth and a New Yorker by design, understands great houses. Ten years ago, when she was shown an 1840 federal-style wreck in northwestern Connecticut, she knew it was exactly what she wanted even before she crossed the threshold. "My palms started to perspire," she says. "I felt breathless." Operating as a rooming house, the structure was a certifiable mess, both in-



By Barbara Hanson Pierce

Photographs by William Waldron





Decorator Bunny Williams, *above right,* in New York's flower district, is celebrated for her ability to strike an easy balance between elegance and comfort. She improvises on the classics in the entrance hall of her Connecticut country house, *opposite;* a still life in her New York office, *above left;* a sitting room for the 1990 Kips Bay Decorator Show House, *right;* and her Park Avenue living room, *far right.* Details see Resources.





DAVID FRAZIER

side and out. "The paint was peeling and the grass hadn't been mowed in years," notes Williams. "The rooms were straight out of *Grey Gardens*. But I thought, this is it—I've found my house."

Today her country retreat, with its stately salmon-colored front entry, well-stocked library, and wicker-furnished porch, is proof positive of her vision. Elegant, serene, and eminently livable, it serves as an evolving showcase for the Williams way of doing things. "Her style is like she is—relaxed and without pretense," notes Mario Buatta. "Everything looks as if it's always been there."

For twenty-one years Bunny Williams worked for the renowned New York decorating firm of Parish-Hadley. When she left in 1988 to start her own business, she had enough of a

llowing to warrant an office staff of our, since expanded to ten. She also ad one slight problem: what to call er new firm. Her given name is ruce, which was her mother's, too. "In Virginia they have first names ke that.") She couldn't call the busiess Bruce Williams Incorporated ecause everyone would have hought she was a man, but when she lecided to go with Bunny, the nickame her father had given her at irth, she worried it would sound too illy. "After all," she points out, "Bunny is one of the top names in *The Preppy Handbook*."

Though the name might give ause, her stylishly impeccable office s enough to win over any client with old feet. Situated on the second loor of a town house just off Fifth Avenue, the space includes a conference room where color schemes and floor plans get discussed around a table in front of a magnificent faux marble mantel copied from a Directoire example Williams spotted fifteen years ago in Paris. Files are tucked away in Biedermeier-style bureaus, the light overhead is cast by a French tole chandelier, and a riot of hydrangeas graces the windowsill. Beyond the conference room, Williams's office looks more like a living room in a grand apartment than a workplace, but closer inspection reveals a computer atop her inlaid Biedermeier desk. Behind it, propped on a Regency bookcase, are two bits of whimsy: a giant pair of sunglasses ("My staff gave them to me for my big ego") and a framed certificate, presented to Williams by an architect with whom she worked, licensing her to decorate "any structure on the planet Earth (and vicinity)."

Williams clearly takes this decorative carte blanche seriously. When her driver, Dave, shuttled us across town in her majestic gray Lexus sedan—"a Japanese Mercedes for half the price"—I looked at my feet and noticed the floor mats: gray and tan herringbone sisal. "Oh, so you like them?" she asked, clearly pleased I had noticed. "I had Rosecore make them up for me. They thought they



Williams's conference room, *above*, has English chairs, c. 1880, a felt-covered table, and a faux marble mantel. *Opposite above:* For her husband, Randy, she designed a library in their city apartment with green glazed walls and shelves edged in tooled leather. The curtain fabric is a Boussac printed damask. *Opposite below:* When she gives dinner parties, Williams replaces the library furniture with Regency chairs and tables cloaked in plaid silk.


FRENCH FLOWER



Williams's Kips Bay Decorator Show House design was inspired by a room in a Russian palace. The walls, painted by Robert Jackson, support a collection of delftware from Bardith, NYC. The appliquéd curtains are of Cowtan & Tout fabric.





were such a good idea they might sell them in the showroom."

Bunny Williams, in fact, is bursting with good ideas, and she has a host of top-notch craftsmen at the ready to execute them. Whether it's a dining room embellished with trompe l'oeil plates on the walls, a "book table" made to accommodate her husband's extensive library, or cornice-shaped wooden pelmets for her living room curtains in the country, she sees a space, gets out her sketchpad, and innovates. For inspiration she travels widely (she especially loves Portugal) and pores over design books, combing the past for ideas ripe for resurrecting.

Raised near Charlottesville, Williams attributes much of her design sensibility to the South, where she was exposed to the "finest architecture America has ever produced." A junior college dropout—"I got bored"—she began her career as a gofer at Stair & Co., the venerable English antiques firm. From there she was hired as a secretary at Parish-Hadley and quickly rose through the ranks. "Bunny became one of the family," says Albert Hadley. "She's a romantic and has always been attracted to the warmth and coziness of Mrs. Parish's style. Her philosophy, like ours, is to make each job personal."

With six major projects in progress and a client list that reads like the bold type in the society pages, it's hard to fathom that Williams has been running her firm for only two and a half years. She says her decision to work independently came after her father died in 1987. "Maybe it was middle age, but something told me to get on with it. My husband, Randy, and I said to each other, 'Let's spend the rest of our lives doing what we really want to do.' " As a result, they made several major decisions. First, they moved from their cramped quarters on the West Side to a much more spacious apartment on Park Avenue. Second, Randy, who had majored in English at Harvard, gave up his twenty-year career as a computer systems designer to become a *(Text continued on page 128)*

Slipcovered furniture on a Rosecore seagrass carpet surrounds the fireplace in the Williams's Connecticut library, *above*. *Right:* Their Connecticut porch is a haven of old wicker. *Opposite above:* "Rooms should never be boring, but nothing should hit you over the head," says Williams, who created a muted backdrop for a client's art and antiques collection. *Opposite below:* Williams's office is furnished with her signature mix of tailored antiques and upholstered furniture. The wallpaper is from Norton Blumenthal. The carpet is a Louis XVI Aubusson from Dildarian, NYC.

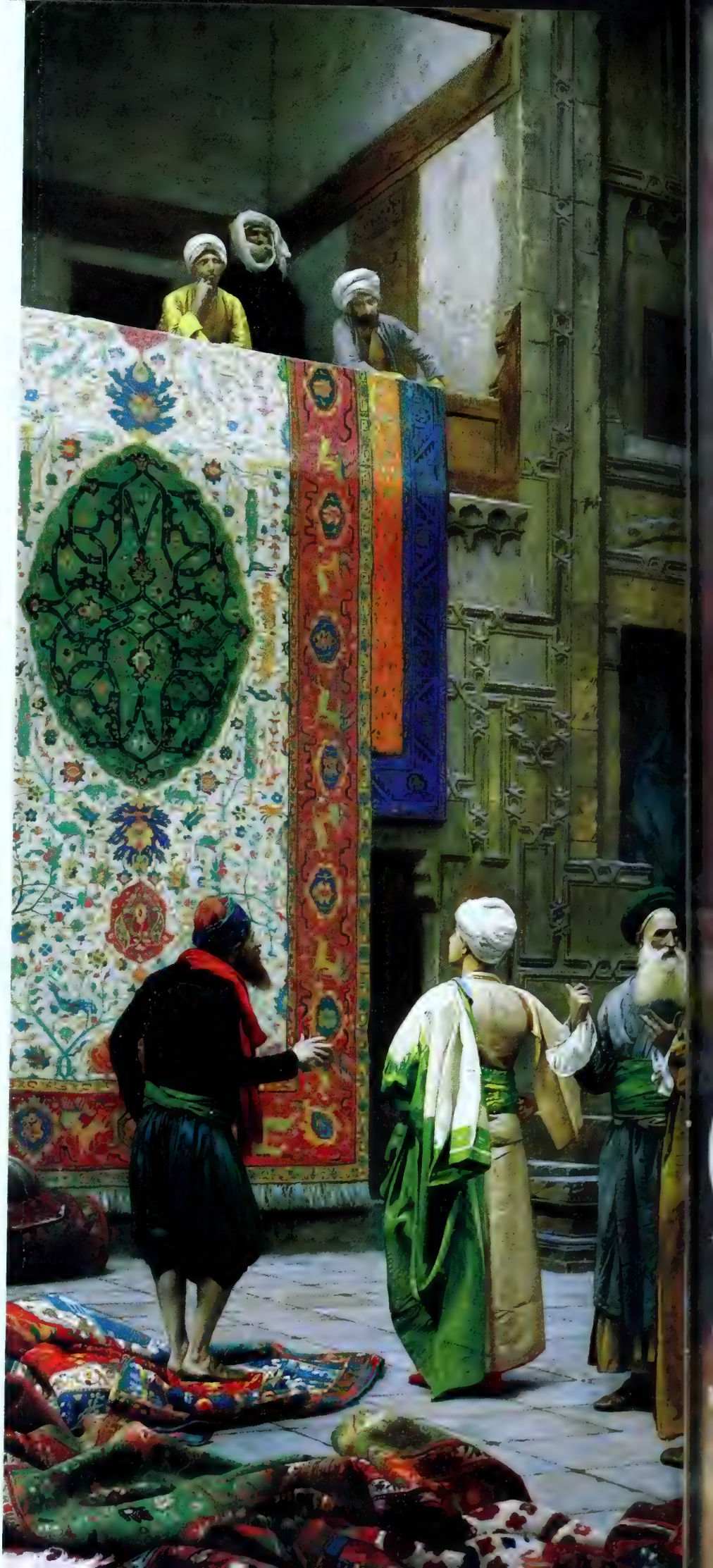


ORIENTALISM IS AN invention of the Western mind that has little or nothing to do with the Middle East—that, in fact, prefers to draw a veil over anything so substantial as a particular time or place. In art and literature, as in everyday life, when Westerners have invoked that elusive realm, it's usually been to serve their own purposes.

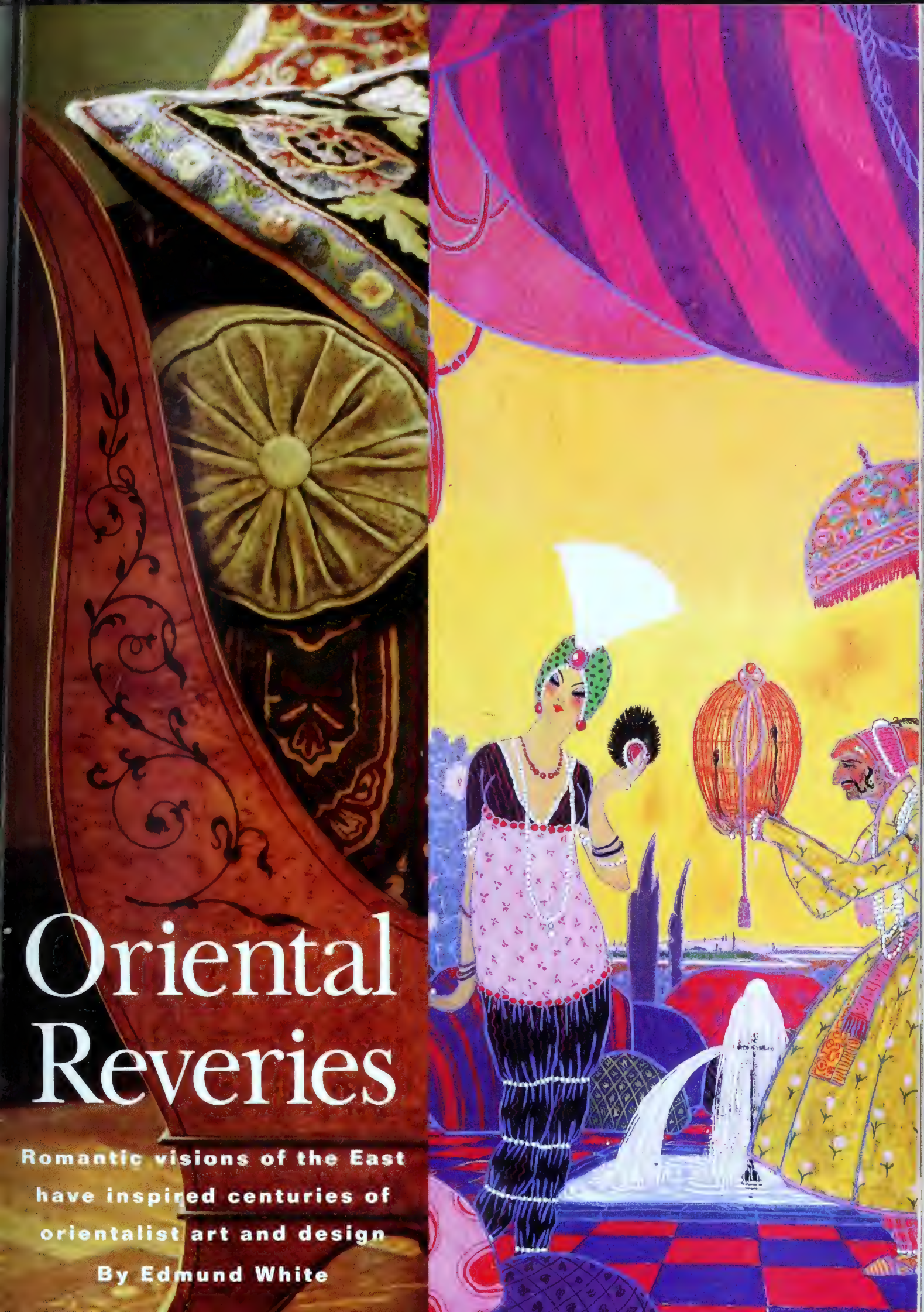
For Colette's decadent young hero Chéri, the spoiled darling hopelessly in love with a grande cocotte his mother's age, the Orient is a dusty Turkish corner in a Paris apartment where he can smoke opium and daydream over sepia photos of his beloved in her heyday. It's of little or no importance to him whether the corner is Turkish or Moroccan; what the cushions, the suspended lamp of colored glass, and the hookah represent are fantasy, escape, and melancholy.

Or orientalism is what's captured in Eugène Delacroix's 1827 painting *The Death of Sardanapalus*: in a vertigo of jewels, brocades, and flesh (black, brown, and white), a bearded despot, reclining lazily, looks on as one of his men stabs to death a deliciously ripe slave girl. Orientalism allows the spectator to indulge in sadistic, orgiastic fantasies and to revel in fabled luxury while pretending to disapprove of what *those* people do. An ethnographic excuse to savor soft-core porn, orientalist painting brings sex and sunlight to Europeans starved for both.

Because orientalism collapses national and historical distinctions and conveniently attributes naive virtues and sophisticated vices to the East, it can be a form of racism. The very term "orientalism," which lumps together a large part of the world, from the Strait of Gibraltar to the borders



Jean Léon Gérôme's *The Carpet Merchant*, c. 1887, *right*. *Opposite left:* Oriental-inspired pillows on a Charles X daybed in the New York apartment of Sotheby's vice president Phillips Hathaway. *Opposite right:* A Persian fantasy by fashion illustrator Georges Lepape, 1912.



Oriental Reveries

Romantic visions of the East have inspired centuries of orientalist art and design

By Edmund White



of India, is as outrageous as it is insulting. But if orientalism as politics is stupid, as design it's often been brilliant. European and American architects, decorators, and artisans have cleverly absorbed and transformed complex influences from the East.

The English architect Owen Jones, for instance, promoted the Moorish style by publishing an elaborate study of the Alhambra, between 1836 and 1845, and later by designing the Alhambra Court in the Crystal Palace. Soon Victorian drawing rooms, smoking rooms, and even the Alhambra music hall were recycling these exotic themes. London may have been cold and foggy, a grim place of suffering and overcrowding, but behind certain façades Victorian moguls daydreamed beside their tinkling tiled fountains, mother-of-pearl inlaid tables, turned-wood screens, and potted palms.

Nineteenth-century orientalism was an invitation to indolence and sensuality in a culture that hated idleness almost as much as pleasure. In the twentieth century this spirit of lazy lasciviousness has best been

A mosque on an 1811 Sèvres plate, *above*. *Right:* Egyptian-revival ornament, 1881, adorns the First Presbyterian Church in Nashville, Tennessee. *Far right:* Orientalist opulence by Giorgio Armani. *Opposite:* Eastern motifs in the New York living room of decorator Leon Amar. Bench from George Smith Furniture, NYC. Details see Resources.



symbolized by the exotic dancer—and her many representations in films, cabaret acts, objets d'art, and "feelthy pictures." As early as 1889 the American dancer Loie Fuller invented the serpentine whirlwind of veils that won her international fame at the Folies-Bergère. It is said that after the young Colette left her husband and became a cabaret artist, she danced for money before her former friends at private parties. A 1908 photo shows her half-naked, with kohled eyes and scanty beaded panels around her waist—an oriental fantasy to excite any jaded gentleman. Theda Bara, the Hollywood vamp, revealed the provocative swell of a breast and a well-rounded calf as she danced in the 1918 film *Salome*. The couturier Paul Poiret did costumes for a Belle Époque "Persian ballet." Between the wars, the sculptor Demeter Chiparus designed bronze and ivory figurines of gyrating temptresses. The odalisque in repose, a recurrent theme in nineteenth-century painting, reappeared in the work of Matisse and Picasso. And the secret luxuries of the harem continue to influence fashion designers as different as Yves Saint Laurent and Giorgio Armani.

Sensuality was only one of the many sins covered by orientalism. Another was colonialism. Every time the French or British crushed one more land, they would commission a painter to celebrate the victory in a large official canvas. Typically, the French king Louis Philippe, when he conquered Algeria, sent several painters to document all the heroic episodes. Forty years later Pierre Loti, novelist, member of the Académie Française, and sailor, compiled more personal souvenirs. Loti trav-



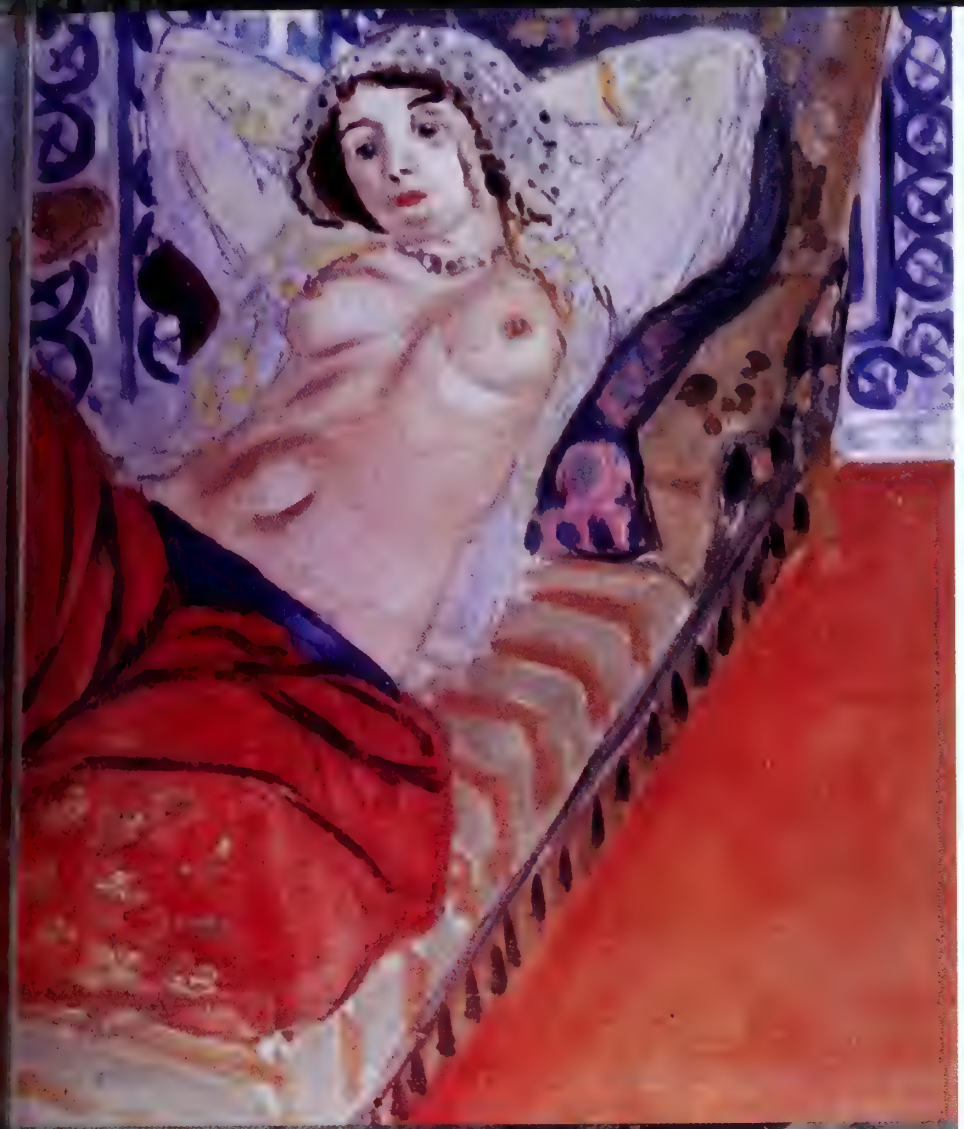
Eugène Delacroix's *Women of Algiers*, 1834, *right*, captures the sequestered languor of the harem. *Opposite top:* Age-old visions of the mysterious East are conjured in *The Sheltering Sky*, a new Bertolucci film based on a novel by Paul Bowles. *Opposite center:* M Group's design for Phillips Hathaway's living room uses a classic somber-but-rich orientalist palette. *Opposite below:* Colette as a sultry music-hall houri, c. 1908.















eled around the world and from many ports wrote piquant tales that combined barbaric splendor and a broken, melancholy verbal music. From Istanbul he wrote *The Disenchanted*, about women longing to emerge from the suffocating gloom of the harem. On a French mission to Morocco he reported on the soul-stirring cries of horsemen at full gallop in robes worthy of Delacroix. Loti himself donned such robes in Fez and slipped into a mosque forbidden to Christians.

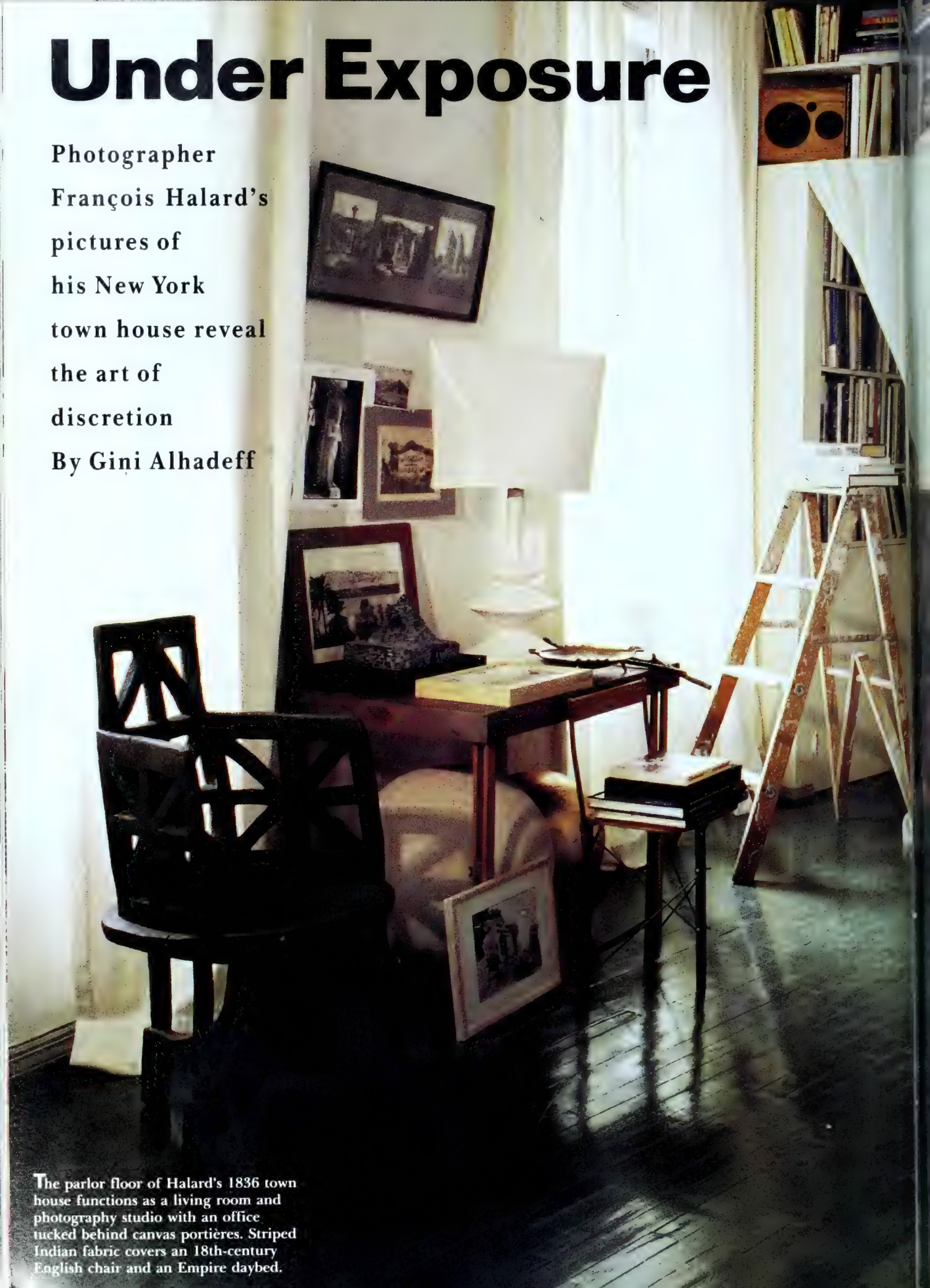
When he came back to his native town of Rochefort in France, he turned the family house into a museum of his travels. He decorated his study as a "chamber of mummies" and outfitted another room nearby as a Turkish salon. Across the hall, in a sort of bedouin tent, Loti slept. He even re-created a mosque where Korans were open on lecterns, oil lamps were aflame, prayer rugs were in place—nothing was lacking except a genuine Muslim, a lacuna Loti tried to fill. He adored fancy dress and got himself up in bedouin robes or as a desert *(Text continued on page 124)*

Memories of *The Arabian Nights* pervade a bedroom, *opposite*, in Yves Saint Laurent's Marrakesh retreat. *Above left: Odalisque in Red Pantaloons*, 1922, by Henri Matisse. *Left:* A turn-of-the-century London bedroom worthy of a sultan, designed by Carlo Bugatti for Lord Battersea. *Above:* The novelist Pierre Loti wearing his customary Muslim robes at home in France, 1897.

Under Exposure

Photographer François Halard's pictures of his New York town house reveal the art of discretion

By Gini Alhadeff



The parlor floor of Halard's 1836 town house functions as a living room and photography studio with an office tucked behind canvas portières. Striped Indian fabric covers an 18th-century English chair and an Empire daybed.







THE FRENCH LIKE TO rule over a closed universe. They seem to bring that universe with them wherever they go, to whatever place they inhabit. François Halard, subcutaneous photographer of interiors, of gardens, and of fashion, is by no means a typical Frenchman, but when it comes to closed universes, he is no exception. Like a man laying a picnic in the middle of a field, one imagines him arriving in a space and depositing his sack of heritage, private histories, and idiosyncrasies: the corners of the cloth are dropped to the ground and one by one the pieces are lifted out and put in their proper place.

His most recent "picnic" is to be found in a town house in New York's Greenwich Village. No corner of this "maison Américaine fédérale," it seems, has been overlooked by a vision as meticulously encompassing as the eye of the camera. There is a certain manner of having a space look freshly abandoned—invisible nervous fingers straightening out a fold here, ruffling up papers there—but in the end an effect of nonchalance, of randomness, almost. It is the tic of all those who understand the deadliness of static neatness yet exert a no less totalitarian control over appearances. They want to be discovered, but only by chance: theirs is a narcissism tempered by the modesty of good manners.

Halard was given his first camera at the age of fourteen by his parents and spent all his summer holidays working for free as a photographer's assistant. He feels lucky never to have worked for anyone who had too much of a vision, as this left him free to develop his own and, as he says, "to learn what I didn't want to do." One can imagine him quietly setting up lights and all the while making mental notes, then experimenting on his own. His first pictures were already





Every object is pressed into the secret service of betraying its owner's identity and tastes



The kitchen, *above*, painted a crisp white with gray trim and a deep green floor, provides a serene setting for neoclassical antiques, including an American Empire table, a Biedermeier desk, and a pair of fluted columns. Halard found the architectural drawing in a Paris flea market. *Top left:* One of a pair of moon-faced American folk art andirons from Susan Parrish, NYC. *Top right:* An Empire teacup of roses on the kitchen mantel. *Opposite above:* On the bedroom mantel, one of Halard's signature multi-layered still lifes. The plaster lamp is by Diego Giacometti. *Opposite below:* A Halard self-portrait taken in his studio mirror. Details see Resources.

essive about details and the life of nimate objects—"a rag on a wire the middle of a field," "a portrait teet in a room."

This is as amusingly skewed as his use: there is not a right angle in e whole place. Each room, and ere are three (one per floor), starts f at the width of a doorway, then ens out on both sides to form a tri-gle. The house was built in 1836 d was at first a butcher's shop. It is though someone had tilted it be-re the foundations had quite set, or though the best wedge had been ced off from the rest. This twisted ality appeals to Halard, who has notographed many eighteenth- nd nineteenth-century follies. It ok him just over two years, in be-ween trips to Europe, to redo the athrooms and repaint e walls and the floors. ut now it looks like the ork of decades: the ay houses once became hen they were allowed become, when people ere less nomadic.

Halard has given his ooms instantaneous lay-rs, as if they were film ets. This elegant dishev-rlment, which is normal-y the result of a space eing used, can be found gain and again in his photographs of interiors. And so in his own house, piles of books are rested on chairs instead of bookshelves; a photo-graph and a thumbnail sketch are slipped into the frame of a mirror in the bedroom instead of being framed; a navy and vanilla polka-dot tie graces the frame of an-other mirror; a paint-splattered stepladder set at the end of one room seems to await changes; a series of prints and gouaches in the study are not hung but propped on long nar-row ledges built into the wall. Every one of these "misplacements" is elo-quent: everywhere the eye falls there is a perfect still life. Every object is

pressed into the service of betraying its owner's identity and tastes. But after patiently following the clues, one by one, you discover that you know only what you are allowed to know plus one relevant fact: the man is very secretive. ("In Paris I share an apartment with . . ." he mumbles. "Please don't mention her name," he adds unnecessarily, "I'm very European that way.")

The earliest recollection of his friend and mentor Marie-Paule Pellé is of Halard as a child sitting mutely on the steps of his parents' house, looking at everything and at everyone, "an absolute spectator in their life of endless dinners and people." He stammered then, and, by his own admission, it might have been this that made him turn to observing, first, and later to recording what he saw. "There are good and bad ways of documenting houses," says Pellé, with whom Halard worked for many years at the then-memorable publication *Décoration Internationale*, which she had started. "François Halard has a good way because he looks at houses as one who is in love with them. His grandfather was a celebrated fabric manufacturer and his mother is an interior designer."



Halard's latest folly is a twenty-three-room house in Provence. "It is not reasonable, *voyons*," he says with quiet pride. No hot water, no light, no toilets. A real picnic. ♠



A plaster bust of Venus turns her back on an Empire mirror in the bedroom, *right*, where the canopy bed is a steel and brass Empire reproduction covered with a classic toile de Jouy. *Above:* A Diego Giacometti bust catches the sunlight on a white tiled bathroom counter.

Invisible fingers straighten out a fold he

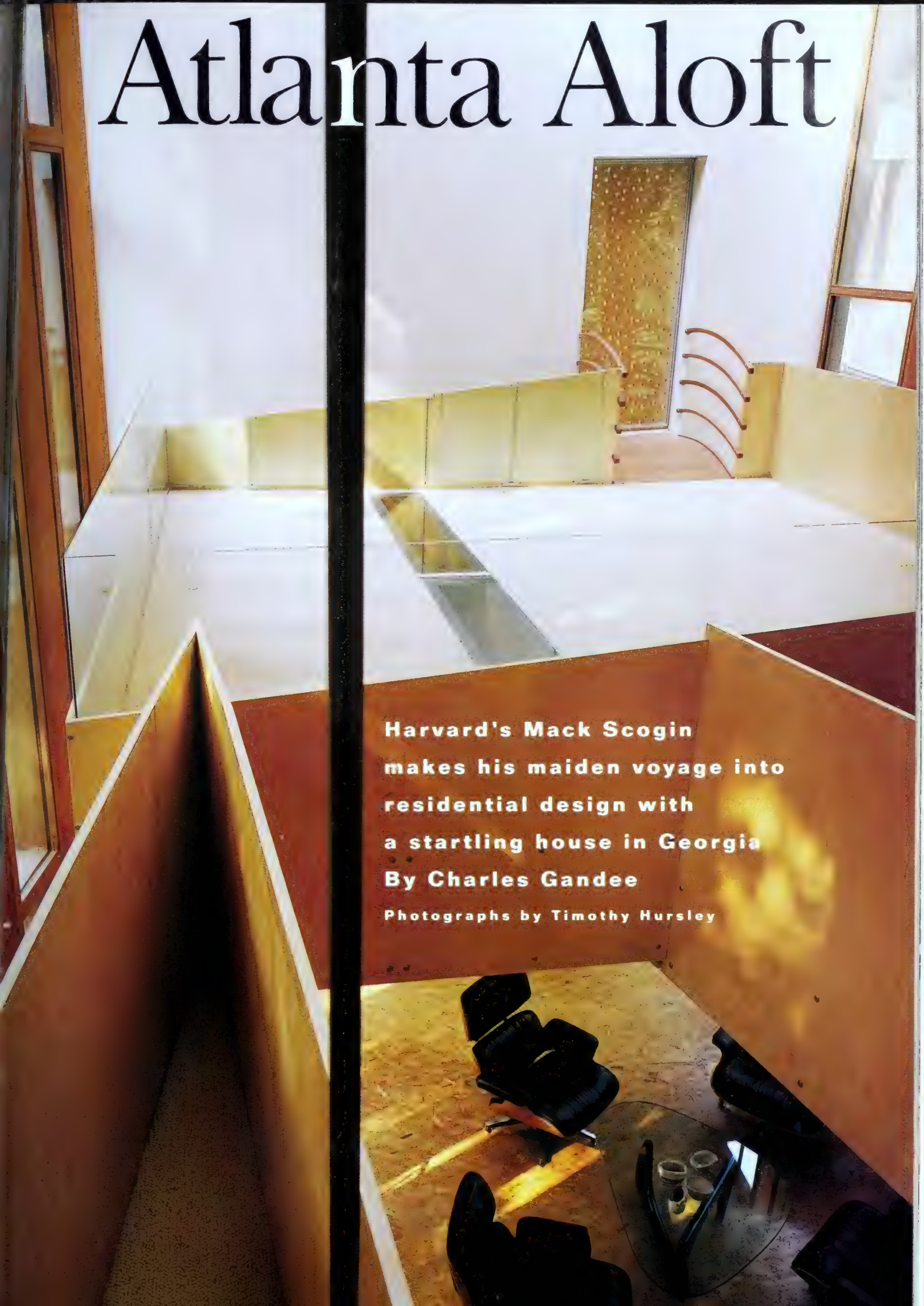


uffle up some papers there, but the effect is one of nonchalance



With its razor-sharp
prow turned due sou
the Chinar house loo
like some futuristic
slicing through the f
Opposite: Inside, the
same pointed gestur
repeated to acknowl
the significance of a
meditation loft suspe
above the living roo

Atlanta Aloft



Harvard's Mack Scogin makes his maiden voyage into residential design with a startling house in Georgia

By Charles Gandee

Photographs by Timothy Hursley



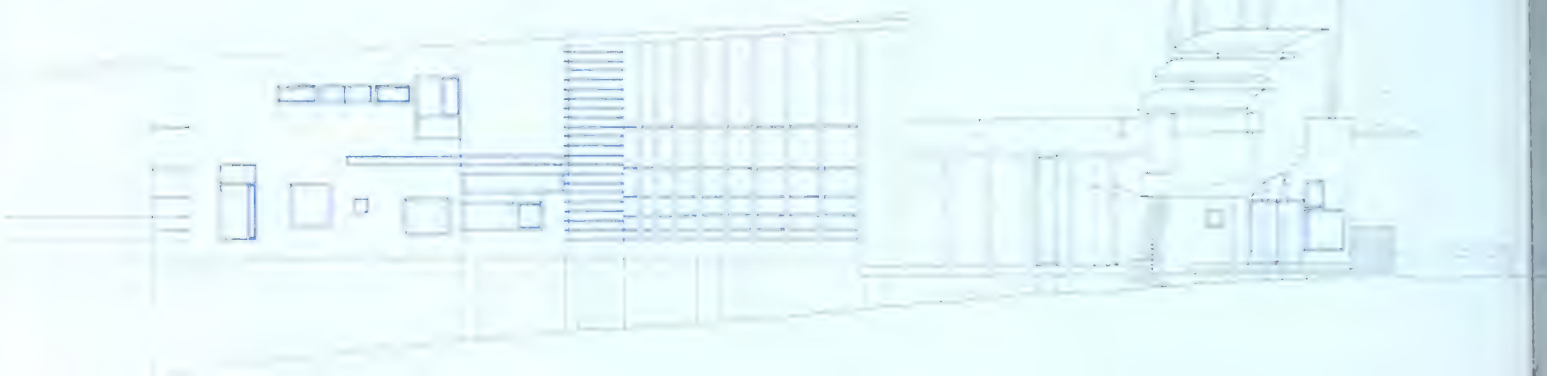


MICHAEL ROMANOS

Architect Mack Scogin, *above*, "floated" the north wing of the house, *top*, not only to create a carport but also to signify the detachment of the guest wing. The stairway leads to a roof terrace. *Below:* From the east, the highly variegated façade is open and closed relative to public and private functions. *Opposite:* From the west, five telephone poles anchor the kitchen terrace and ease the transition from house to forest.

THE IDEA BEHIND A CUSTOM-DESIGNED house, like the idea behind a bespoke suit or a couture dress, is that it fits the person who inhabits it—and no one else. Considering the time, trouble, and trauma (financial and emotional) involved, it is not altogether unreasonable to expect that every physical quirk, every stylistic predilection, every programmatic idiosyncrasy will be accommodated, indulged, satisfied. An octagonal laundry room-cum-library with leather floors, copper walls, cork ceiling, and a northern exposure? Why not? It's your house. Think of it as a self-portrait executed in the medium of architecture, an autobiography written in the language of building.

At first glance, Tod and Linda Chmar would seem to be a couple who would have no trouble finding their dream house in the Century 21 computer bank. Attorneys in their mid thirties, Tod met Linda in 1985 while recruiting at Emory law school for his firm. They married in 1986, and last year added baby Ian to the family album. A redbrick colonial with three bedrooms and a two-car garage might do very nicely. But things are not quite as conventional, as straight out of *Thirtysomething*, as they might sound. Witness the Chmars' new house,





emphatic testimony to the couple's unique set of psychological, environmental, and spiritual priorities as well as to the prowess of architect Mack Scogin, whose task it was to transform his clients' complex program into wood, stucco, steel, concrete, and glass.



Until last year the Chmars lived in a perfectly pleasant 1920s Tudor-style house. According to Scogin, they decided to move because the original builder had "stabbed" the house into the ground. Their new house would be designed with greater consideration for the heavily wooded three-acre site they had purchased three miles from downtown Atlanta in Druid Hills, the genteel neighborhood where *Driving Miss Daisy* was filmed. Their goal was to achieve a certain equilibrium between man (or at least the man-made object) and nature. Nothing less. No trees would be felled. No earth would be moved. The terrain would not be violated. The new house would coexist peacefully with the land.

In terms of style, the Chmars expressed a preference for natural materials and a modern aesthetic, by which they meant flowing spaces and abundant light, an open-plan living-dining-kitchen arrangement, and a clear acknowledgment of the fact that busy people like to keep the walk from the car to the front door short. As for the couple's program, there was nothing especially unusual about the Chmars' practical needs. They asked for the standard retinue



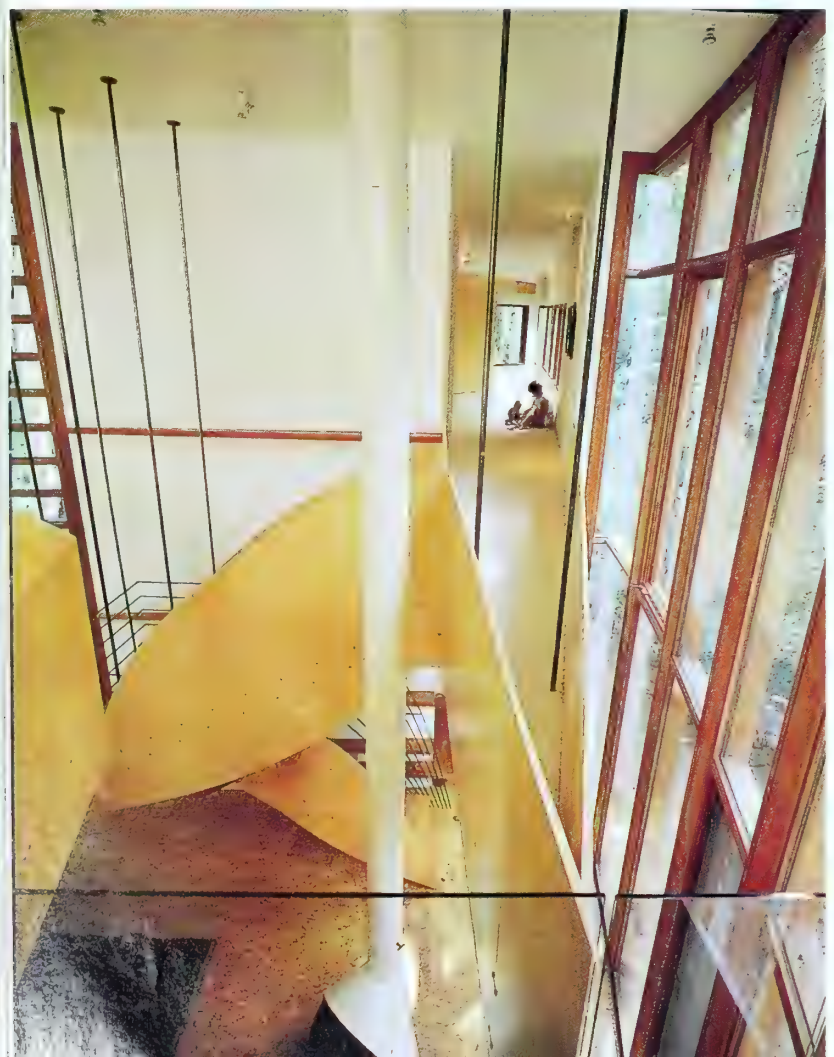


Tod and Linda Chmar with son, Ian, *above*, in the Goshinden room, the spiritual and physical heart of the house. *Right:* The meditation area is suspended above the living room, where four Charles Eames lounge chairs surround a Noguchi coffee table on a flakeboard floor intended to recall the forest floor in autumn. *Below:* At dusk the living room takes on the quality of a Japanese lantern. Details see Resources.





"I'm always surprised by some people's reaction to our work," says architect Scogin. "I don't think of it as radical or risky"

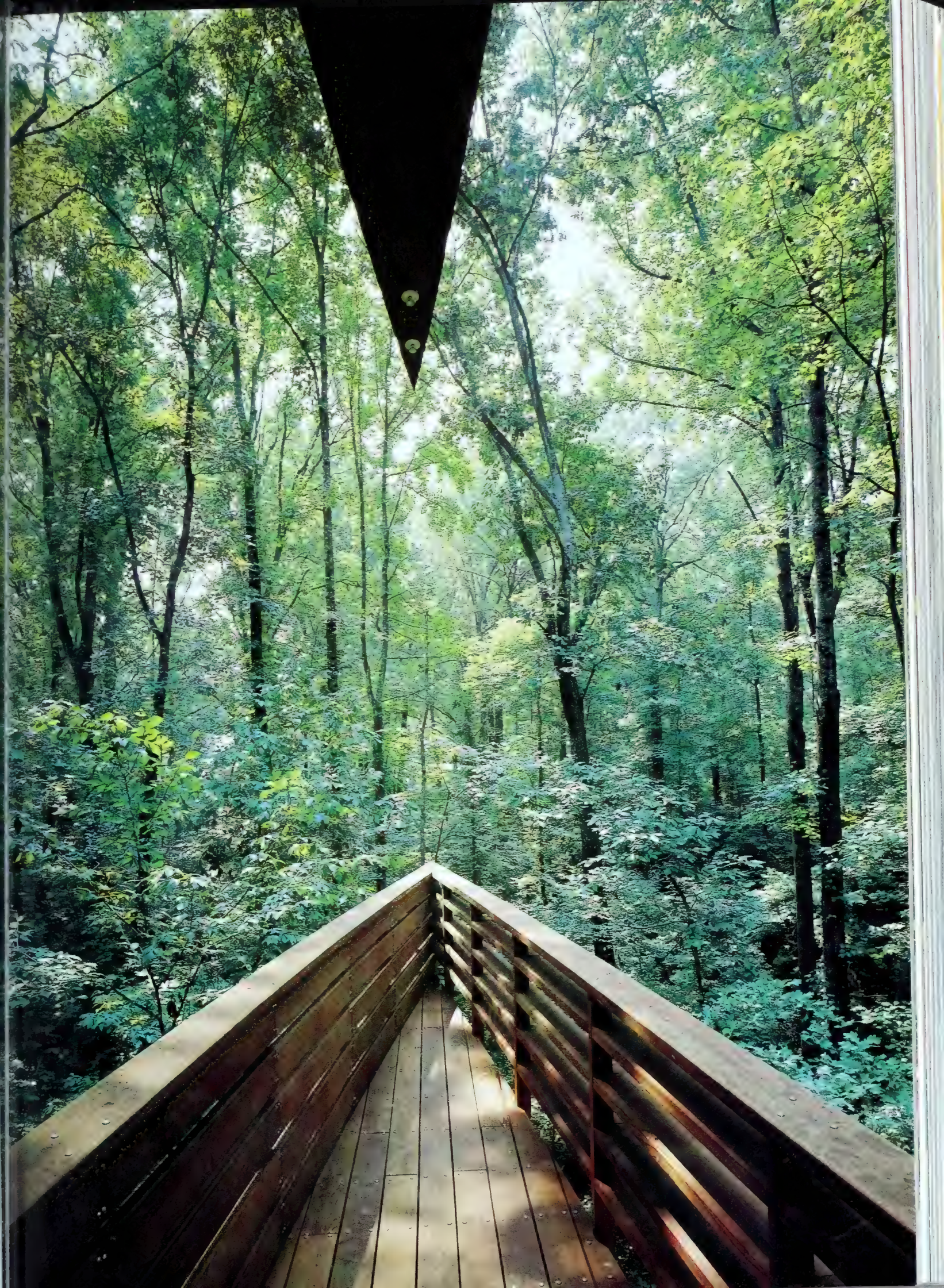


of rooms, the standard division of public and private spaces. They did, however, also require a Goshinden room to accommodate an altar and the ritual "giving and receiving light" practiced by followers of Mahikari, a Japanese spiritual discipline to which the Chmars religiously adhere.

Although such a disparate assortment of expectations might seem difficult to satisfy—no preconceived notions about residential design apply—the Chmars had complete confidence in Scogin's ability to do so. They felt, in other words, that he would design a house for them—not him. And rightly so. Scogin likes to think of himself as a responsive designer who, rather than peddling a single autocratic aesthetic from one client and site to another, responds to individual problems with individual solutions. "I don't have a style," he notes. "I have an attitude, which is to let the architecture evolve out of the situation—the client, the context, the place." This attitude, according to Scogin, explains why his firm's Emory University chapel looks nothing like the Buckhead branch library, why the Atlanta showroom for contract furniture manufacturer Herman Miller looks nothing like the downtown outpost for the High Museum, and why the Chmar house looks nothing like anything you've ever seen. This attitude also explains why in five years Mack Scogin has catapulted Atlanta-based Scogin Elam and Bray Architects' regional practice to national significance and himself to the chairmanship of the Department of Architecture at Harvard's Graduate School of Design.

First impressions are telling, and the first impression of the house Scogin and his colleague Susan Desko designed for the Chmars speaks volumes, including a whole chapter on why, as the "always surprised" architect puts it, "some people think of our work as radical and risky." From a tortuous path winding around the trees you glimpse, through a veil of foliage, what might have happened had H. G. Wells collaborated with Frank Lloyd Wright, had Russian constructivist theory incorporated an American *(Text continued on page 123)*

Architect Scogin emphasized the length of the house by creating seductive perspectives that draw the eye through the various rooms—and beyond. From the zigzagging kitchen, *top*, the view encompasses the dining and living areas as well as a corridor to the master bedroom suite that ends in a prow-like redwood terrace, *opposite*. *Left:* Upstairs, the view looking toward ten-month-old Ian's suite is no less compelling.









True to Their Colors

Two generations of Puccis stage their own renaissance in the family's Florentine palazzo

By Wendy Goodman

Photographs by Oberto Gili



Laudomia Pucci, *opposite above*, at home wearing a cashmere dress and a silk chiffon scarf from the family firm. More Pucci prints cover pillows. *Opposite below:* Marchese Emilio Pucci di Barsento, at left, and Alessandro Pucci, in the family silk factory. *Above:* Body suits from Pucci's cruise collection on the palazzo roof. Details see Resources.









FASHION ON THE SLOPES

Classic Puccis. *Clockwise from top left:* Poncho and pants, 1955–56; two 1960s stretch Capsules; skiwear, 1965; palazzo pajamas, 1968.

ON THE ROOFTOP OF THE FIFTEENTH-century Palazzo Pucci, among the tiles where Florentines traditionally hang their laundry to dry, a modern penthouse with stainless-steel walls overlooks the nearby Duomo and the Tuscan hills. Remarkably, the sleek addition to the weathered stone palazzo seems as timeless as the landmarks it surveys, as much at home with both past and present as the two generations of Puccis who currently live and work in their ancestral house. To anyone with an eye for fashion, of course, the exuberantly colorful style created by the reigning patriarch, Marchese Emilio Pucci di Barsento—now assisted by his daughter, Laudomia, twenty-nine, and son, Alessandro, thirty-one—is at once classic and unmistakably contemporary. In the 1990s, as in the 1960s, the influence of Pucci colors and Pucci prints can be seen in showrooms, shops, and city streets worldwide—and the newest members of the family firm are eager to bring fresh ideas to their legacy.

The Puccis' Florentine lineage can be traced back several centuries. Their involvement in fashion dates to 1948, after Emilio Pucci, then a young air force officer, was photographed in ski clothes he had designed for himself. Requests to dress women in similar winter sportswear soon followed. The next year, when a friend visiting Pucci on Capri arrived without her luggage, he designed a wardrobe for her in a bright palette inspired by island colors. Again, his originality was noticed, and before long the fashion house he launched in the palazzo became famous for its inventive use of fine silk jersey printed in signature shades of Emilio pink, Capri blue, and almond green. Patterns inspired by sources as diverse as Renaissance banners, African folk art, and Indian textiles reflected the taste of a man with interests reaching well beyond the world of fashion. Besides serving as a member of the Italian parliament, Pucci traveled extensively and guided a family business empire that also produced wine and olive oil, upholstery fabric, jewelry, perfume, porcelain, and men's ties.

As it had for centuries before, the palazzo on Via de' Pucci accommodated its residents' changing way of life. Pucci and his wife, Cristina, respectfully restored ornate interiors inherited from their forebears, but in the early 1970s the couple commissioned architect Gae Aulenti to design a penthouse for guests that would be a distinctly modern entry in the palazzo's stylistic genealogy. Aulenti opened dazzling vistas onto historic Florence and, not being partial to doors, dramatically shaped the flow of space inside with enormous panels of brushed stainless steel: even the bed was built into a gleaming metal alcove.

Virtually unchanged, the penthouse became Alessandro Pucci's apartment when he returned to Florence in 1985, after five years as an investment banker in Lausanne, Houston, and Milan. He now helps direct the financial operations of Pucci fashions as well as the production of Chianti Classico and olive oil—"our oil business," he quips to Texas friends. He also runs the Antico Setificio Fiorentino, a silk-weaving workshop his father acquired in 1952.

Founded during the Renaissance, the Setificio has remained on the same premises since 1780. Eighteenth-century handlooms are still in use along with nineteenth-century mechanized looms that weave sumptuous damasks, taffetas, and other decorating fabrics. Thanks to newly developed machinery that replicates handwoven quality, Alessandro soon hopes to open shops in Italy and abroad offering traditionally custom-grade fabrics to a retail clientele. Up in his stainless-steel aerie at the palazzo, he has brightened Gae Aulenti's austere geometry with Pucci silk *(Text continued on page 128)*



Gae Aulenti designed the palazzo's rooftop guest quarters, *above*, now Alessandro's apartment, in 1972. Stainless steel sets off colorful Pucci fabrics. *Right:* New neckties and 1970s Pucci porcelain. *Far right:* Alessandro's bedspread is a silk patchwork custom-made at the Antico Setificio Fiorentino.

lks from the family factory brighten Alessandro's stainless-steel aerie









Laudomia's apartment, formerly the nursery, is sparsely furnished, with antique deck chairs and a scarf hanging on the wall behind the linen-covered bed. *Opposite:* Handmade wool Pucci carpets.



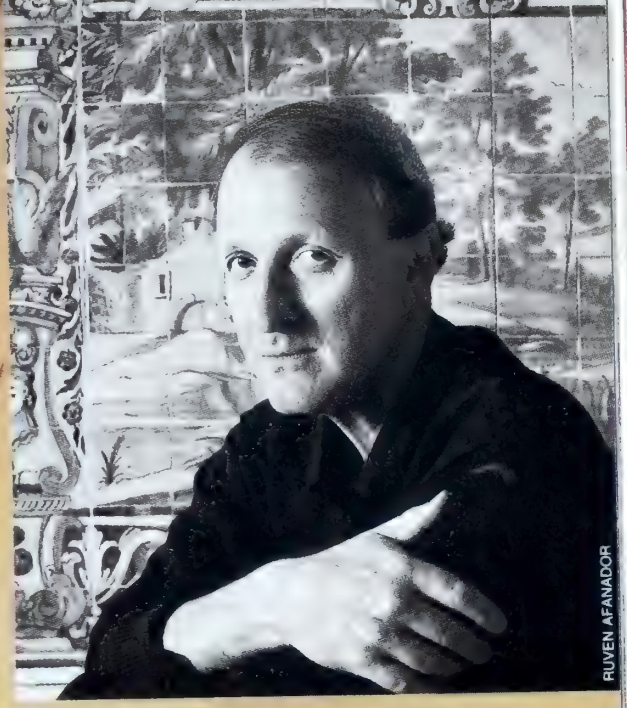
Collector's Items

Sentimental objects, both sterling and otherwise, surround Tiffany's design director, John Loring

By Susanna Moore

Photographs by John Hall

hings of fine design
ake such good
mpanions," says
hn Loring, *inset*,
hose companions
clude a ceramic vase
esigned by Frank
loyd Wright behind a
ilded William Kent
fa upholstered in
illow ticking and,
pposite, an Audubon
terling silver pitcher
rom Tiffany's.



RUVEN AFANADOR





COLLECTING IS A WAY OF DISCOVERING the past and the world, literally. Collectors are people whose experience has taught them that a city, or an epoch, may be captured forever in an object fortuitously found. As with the passionate reader of books who is led through his reading from book to book in one long slow river of delight, so too does collecting lead from one object to the next. The true collector can remember how the light fell across the roofs, the smell of dust or seawater, with whom he was in love, and how he lived just by looking at a piece in his collection. The collector is given depth by his collection.

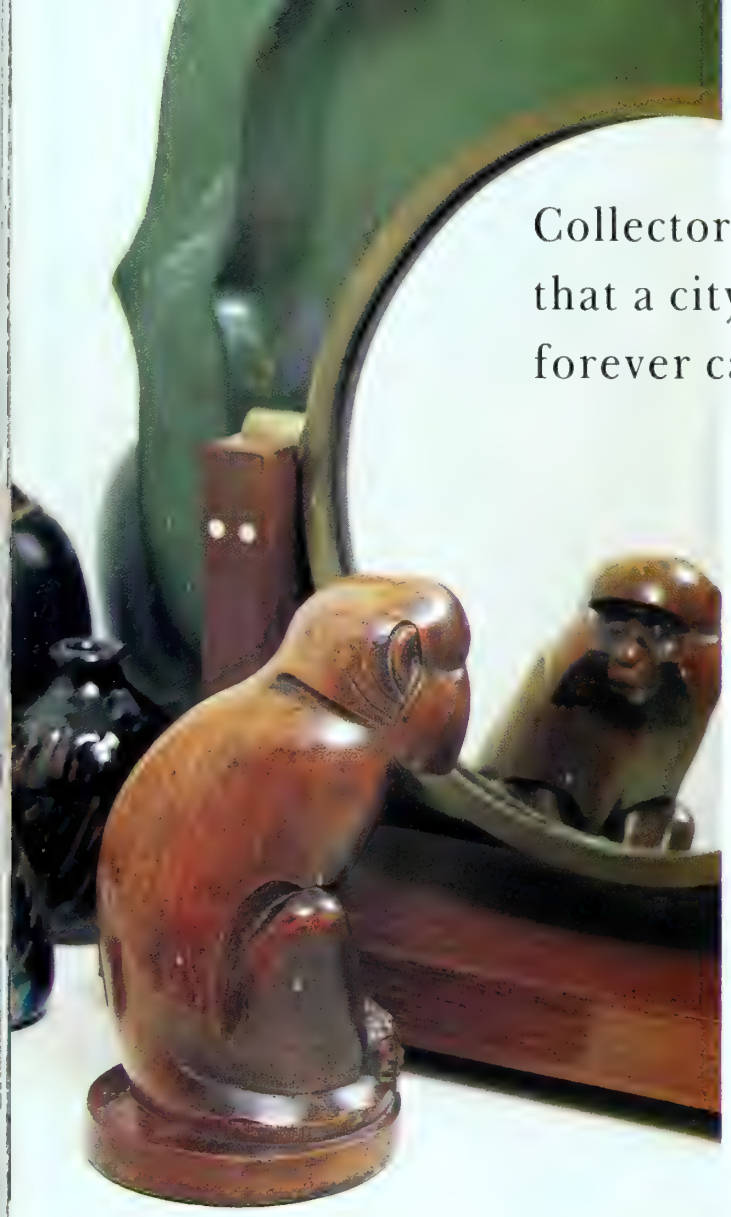
"I wanted to surround myself with things of fine design because they make such good companions," says John Loring with a smile.

Loring, senior vice president and design director of Tiffany & Co., has been a designer, a writer, an art critic, a muralist, a printmaker, and a painter. He was born in Chicago, the great-grandson of Burr Robbins, the owner of the first American three-ring circus. His grandfather invented the billboard. "As a child, I used to

A ceramic vase desig
by Peter Schlesinger,
punctuates framed ar
Above: A c. 1912 Jose
Hoffmann dressing
table supports dishes
and vases. *Opposite ab*
Aluminum chairs and
an André Groult table
from the 1920s sit
on an Afghan dhurrie
Opposite below: Ceram
by Sandoz fill a tea tr









Collectors like John Loring know that a city or an epoch may be forever captured in a small object

read the catalogues of General Outdoor Advertising," he says. "The books from our own company were like bibles to me. They were a strong graphic influence." Loring's aesthetic education continued in Cave Creek, Arizona, where he was raised on a ranch; at Yale, where he studied art history and English; in Paris, where he spent four years painting and printmaking at the École des Beaux-Arts and lived in the house of the urbanist architect Émile Aillaud; on the Greek island of Santorini, where he used to visit his brother and roam the small villages in search of the unexpected, unpretentious treasure; and in Venice, where in the sixties he ran the Yves Saint Laurent Rive Gauche boutique and became a friend of Peggy Guggenheim's.

Since 1971, John Loring has lived in New York, for the past ten years in a small Fifth Avenue apartment; he recently acquired the apartment across the hall, which used to belong to his mother. The contents of the two apartments are in the main representative of this century. "I had to be very inventive in the early days," says Loring, "and I still am—I don't just go around buying a lot of things. In Paris I quickly understood that I was not about to acquire the furniture of the great ébénistes of the eighteenth century and started investigating the twentieth." Even so, Loring's furnishings are bound more by high and uplifting design—a unanimity of flair, innovation, and beautiful execution—than by time.

The childlike yet highly sophisticated Sandoz bronze *(Text continued on page 124)*

Colored glass vases, *right,* include two designed by Archimede Seguso for Tiffany's. *Left:* A print Loring made hangs in front of a Russel Wright desk. *Above left:* A Sandoz monkey contemplates his reflection.



Palladian Heights

Michael La Rocca brings classical comfort to a high rise

By Amy Fine Collins

Photographs by Michael Mundy

FOR HIS FIRST PROJECT AS AN INTERIOR design student at Pratt Institute in the early sixties Michael La Rocca built a completely symmetrical structure. The teacher ridiculed it and gave him an F, but La Rocca quickly recovered from this humiliation when he found precedents for his orderly tastes in Palladio and the Adam brothers, still his heroes. Today, La Rocca's reverence for symmetry hardly seems eccentric—not when he's juggling thirteen different projects on two continents. But La Rocca is more versatile than his neoclassicist reputation would suggest. During his thirty years as a professional designer and almost as many years heading his own firm, he has decorated everything from an airplane and matching helicopter in green, gold, and white (a client's racing colors) to a fifty-two-room Gothic revival mansion on the Hudson.

For his own apartment nothing stood in the way of his passion for antique revival. Yet, surprisingly, he resides not in some Adamesque sanctuary but in a spanking-new



Lofty views of uptown Manhattan provide an unexpected backdrop for Michael La Rocca's historicist aesthetic. His living room is furnished with an armchair in Clarence House striped velvet, a sofa in a jacquard from Cowtan & Tout, and a glass and bronze coffee table of his own design. Details see Resources.



Spare and mellow walls showcase the rich shapes of the furniture





La Rocca's motto, "symmetry is serenity," is put into practice at one end of the living room, *above,* where an 1881 Brittany seascape is flanked by Sicilian side chairs, 1930s sconces, and English cameo plaques. *Far left:* Russian candlesticks, c. 1790, flank a German urn on an Irish table in the front hall. *Left:* La Rocca with a streamlined Russian desk chair, c. 1810, and a French mirrored screen. *Opposite:* A 1930s bronze presides over a dolphin-armed Sicilian chair, an ensemble of 18th-century Swedish chairs, and an Italian grotto table in the dining room.



high rise with floor-to-ceiling wrap-around East River views. In 1987, after years of living in nineteenth-century town houses, La Rocca, a native New Yorker, felt ready for a "clean space with security and light." Granted, he did not leave this modest-size white box in as-found condition: to the apartment's bare bones he added baseboards, crown molding, new ceilings, and ocher walls glazed in a crisscross pattern. With the background in place he then installed a carefully edited but quirky group of extraordinary neoclassical objects—symmetrically arranged, of course. From the upholstered furniture clustered around a dramatic 1881 rocky seascape to the velvet sofa pillows and the painted Swedish dining chairs, everything is grouped in precise pairs or quartets. "Subliminally," he says, "even numbers create a comforting sense of tranquillity and equilibrium."

The decorator's most dramatically scaled pieces take command in the entrance hall, the smallest room in the apartment. Opposite the front door, an Irish baroque console table—fallout from a client's divorce—features legs topped by shrieking Indian heads and sunflowers. A colossal bust of the Apollo Belvedere, theatrically exhibited against a tie-back curtain, ushers the way into the opulently serene living room. Among the most memorable furnishings here are two gilded Sicilian late eighteenth century armchairs adorned with laurel-leaf backs (painted to simulate tortoise) with front legs in the form of Ionic columns, scaly dolphin armrests, and an oak-leaf frieze. Despite this madcap mix of motifs—it's as if the craftsman wanted to show off everything in his repertoire—the chairs maintain a vigorous unity. "For six months I thought about purchasing them," the scholarly looking La Rocca recounts. "The antiques dealer told me every decorator was crazy about them, but nobody could ever convince their clients to buy them." Chairs are La Rocca's favorite furniture form. "At their best," he says, "they are self-contained masterpieces of design with features that relate to the human body—just like wristwatches, which I also collect."

La Rocca left the walls and floors of his apartment "spare and mellow" to showcase the rich shapes of the furniture. Beneath a pair of neoclassical Italian end tables, strange serpentine pedestals coil in a muscular double helix, yet their gilt tops and feet are incongruously delicate. The Brescia marble dining table sits on a crusty base composed of piled shells and semiprecious stones. Suitable for an Atlantean feast, this marine fantasy was probably designed for a grotto room. "All my furniture is very sculptural," says La Rocca, stroking the sleek back of an early nineteenth-century Russian desk



chair, almost futuristic in its streamlining. "It could just about pass for a thirties piece," he notes. La Rocca has discovered a pleasing affinity between the art moderne aesthetic and neoclassicism. By placing a thirties Tiffany bronze of a victorious Greek athlete on a reproduction Empire pedestal and by hanging glamorous thirties sconces shaped like ostrich plumes over nineteenth-century marble bas-reliefs, he has quietly played up the modernity of the earlier period while bringing out the historical resonances of the later style. Though his classical objects span four centuries and come from nearly all of Europe—from England to Russia—he regrets that he owns nothing from ancient Greece and Rome. "Believe me, if I could afford real antiquities I'd buy them," he declares with such longing one is almost moved to plunder a museum for him.



The bedroom, with its rosewood writing desk and wardrobe and its leopard-spotted carpet, takes an Anglo-Indian detour. "I like the romance and history of the period," he explains. His fascination with the British Empire also shows up in a Regency armchair with gilded talon feet and rope-shaped back rail, which commemorate the Battle of Trafalgar. But there is no question that his heart really lies elsewhere. "On my first trip to Italy I felt I was home. I absorbed everything," recalls La Rocca, whose great-grandfather was a Roman architect. "I think my tastes must be innate." ♠

Editor: Carolyn Sollis





In the bedroom, *right,* a Regency bull's-eye mirror hangs above a sleigh bed in a Brunschwig moiré. The quilt is by Etro. *Top left:* A medley of well-selected antiques at bedside. *Center:* Italian majolica vases and a marble bull embellish a bookshelf. *Left:* An Anglo-Indian desk is paired with an Empire stool in a 1932 needlepoint. The carpet is from Patterson, Flynn, Martin & Manges.

"Subliminall



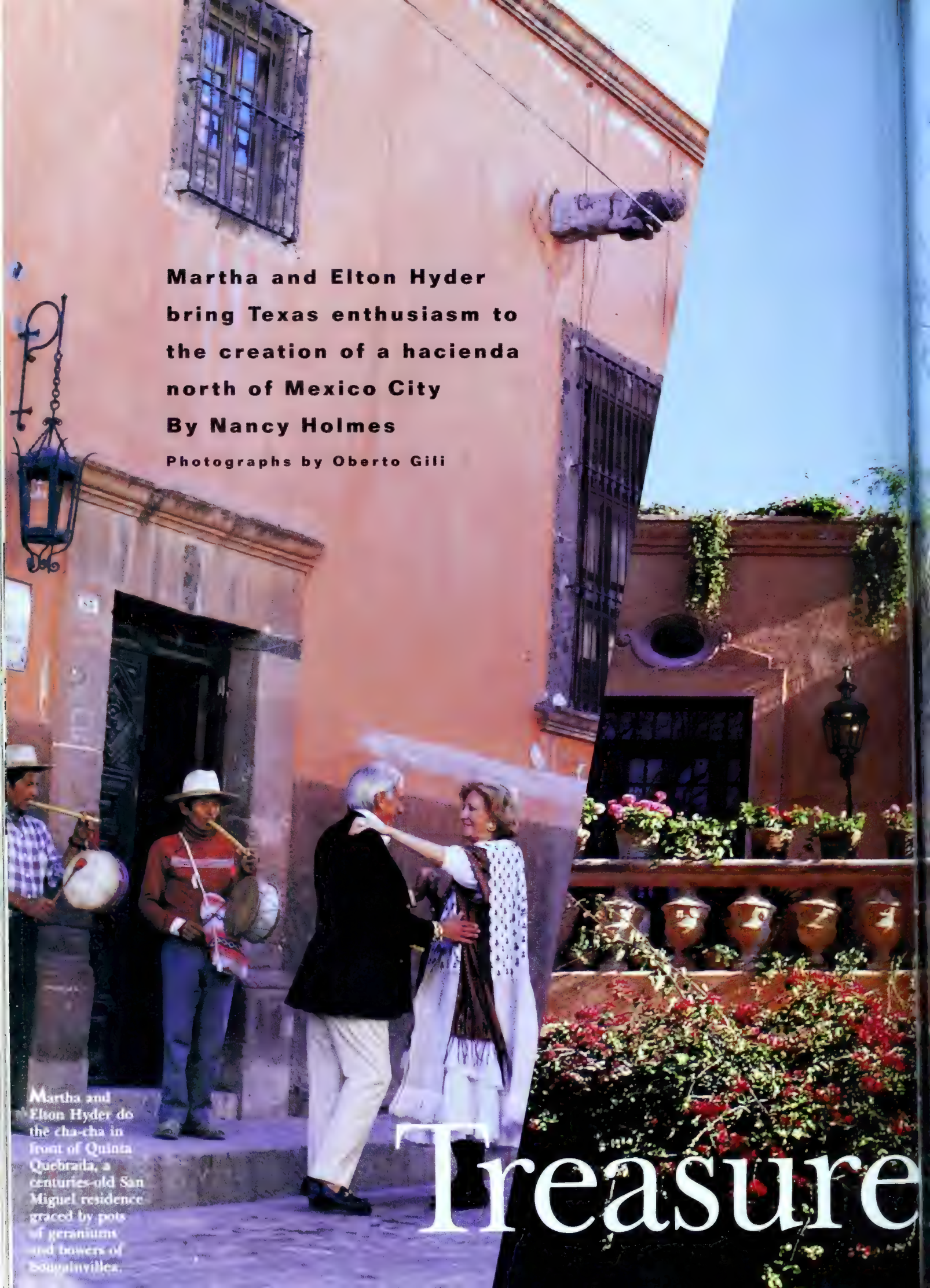
ays La Rocca, "Adamesque symmetry creates a sense of tranquillity"

Treasure

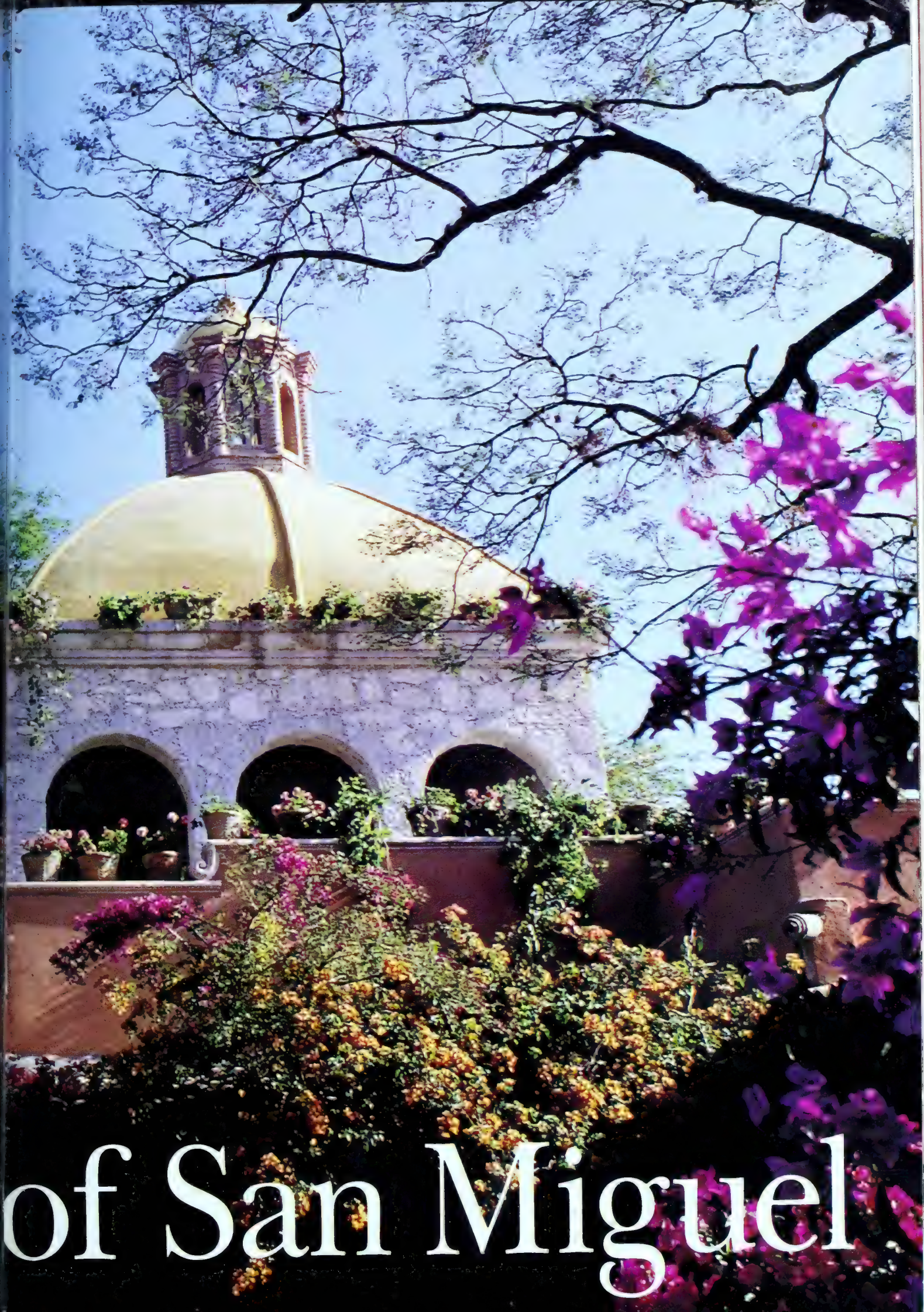
Martha and Elton Hyder bring Texas enthusiasm to the creation of a hacienda north of Mexico City

By Nancy Holmes

Photographs by Oberto Gili



Martha and Elton Hyder do the cha-cha in front of Quinta Quebrada, a centuries-old San Miguel residence graced by pots of geraniums and bowers of bougainvillea.



of San Miguel



THIRTY-ONE YEARS AGO, on a pleasure trip to Mexico, Martha and Elton Hyder Jr. bought a hacienda in San Miguel de Allende, a pretty hill town that lies some three hours by car north of Mexico City. Both Hyders are history buffs with a passion for detail and accuracy, and they spent the greater part of the following year restoring and rebuilding the near wreck of a house they'd acquired. They called it Quinta Quebrada, taking the name from the street it was on—"quebrada" means broken in Spanish, and the street was indeed broken. Not too long after the Hyders bought the house, a bridge was finally built and the street was broken no more.

"When we first came here, the living room was a machine shop and there were pigs and donkeys out there," Martha Hyder says, waving an airy hand in the direction of one of the paradisiacal gardens that are part and parcel of Quinta Quebrada today. "The house was built around 1800, although some of it is much older." "So old," Elton Hyder adds, putting in his historical contribution, "that there was once a watchman's tower where the library is now. In those days, they rode their horses right in through the gates and quartered them back there." It is his turn to wave his hand toward the place where the pigs once played and where now a perfect oblong swimming pool is benignly guarded by recumbent stone creatures who do nothing more than jet lazy streams of water into the turquoise depths.

Elton Hyder loves land. And Martha Hyder loves "things," as anyone who has seen her Fort Worth home can attest. In the years after the renovation—when much of the old house

Hand-painted tiles and pottery in the recently expanded kitchen, *left,* come from the nearby town of Dolores Hidalgo. The old copper pots are from local markets. *Opposite:* The living room is festooned with Indian textiles, Moroccan lanterns, and Mexican ex-votos.







Quinta Quebrada has tripled in size. "It makes San Simeon see

was rebuilt by Dottie and Pepe Vidargas, and a roofed loggia and two bedrooms were added with the help of architect J. B. Johnson and decorator Norman Alfe—Elton acquired bits and pieces of adjoining land as it became available, and Martha roamed Mexico and the rest of the world in search of authentic colonial pieces and anything that would suit Quinta Quebrada. Turkish rugs, lanterns from Morocco, furniture and paintings from Spain and Italy, mirrors from everywhere, Persian tiles, and Indian fabrics as well as Mexican retablos, ex-votos, and silver and old doors and columns from the demolition sites of the mansions and palaces of Mexico City—all filled the rooms to overflowing.

"I'd been collecting for this house for thirty years," explains Martha. "Storing things away, waiting for the day when I could put it all together the way I had envisioned it. After all, Elton had gotten the land little by little, and it didn't make much sense to leave it sitting when I needed more room and a much larger kitchen."

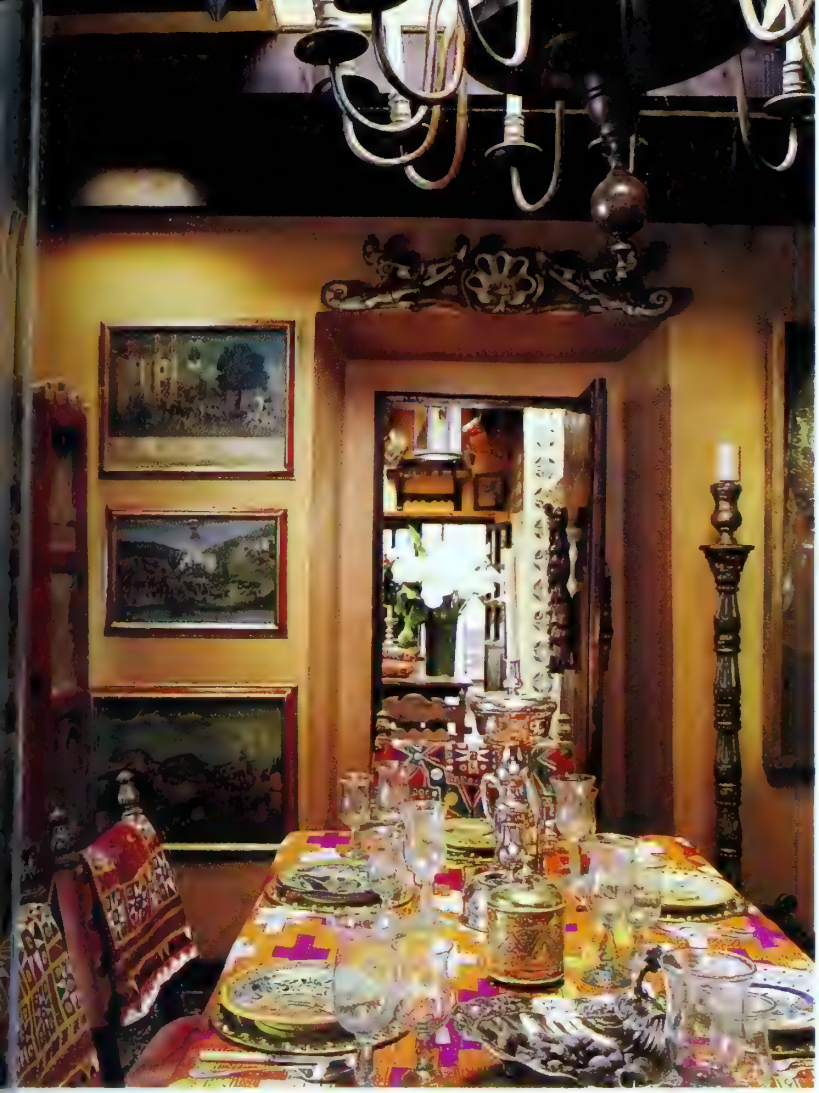
Patsy Bubela, a devoted friend of Martha's who has designed and built a number of houses in San Miguel, picks up the story: "Four years ago Martha and Elton got to a Mexican standoff. Elton wanted to tear down the wall by the swimming pool on one side of the house while Martha needed to double the size of her kitchen on the other side, and additional rooms had become imperative."

The Hyders both won, as is their wont, but, in Elton Hyder's words, "the net result makes San Simeon seem like a simple little place."

Quinta Quebrada has tripled in size, with four floors on six levels covering two acres overall. There are new guest quarters, several new gardens, another huge loggia on the side of the pool where the wall came down, an autonomous two-story casita designed by Bubela, a small chapel, a tiny charming knot garden, a green tile Jacuzzi with a shell fountain in it, and a fantasy street that runs the full length of the property line—the convent and armory on one side of the street are actually an architectural mural, façades only. And yes, there is a new kitchen, double its former size.

Quinta Quebrada is a world of its own, an interior village of Martha Hyder's making. "We had fifty-two masons here at one point," she says. "And that didn't include carpenters, electricians, or plumbers. Workmen are craftsmen, and they built furniture for me, gilded, added stone carvings to incomplete fireplaces, copied braziers and sconces and chandeliers. In Mexico anything can be done." "There were workmen coming out of my ears," says Elton. "Martha learned a lot about construction. She could build the Empire State Building now."

She had abundant and talented



e a simple little place," says Elton

help along the way. Christopher C. Hill, a young San Antonio architect, arrived to put the finishing touches on the construction. "San Miguel is three and a half hours by car, four and a half by bus, and five and a half by train from Mexico City," he says. "I know. I've done them all, seventeen times in the past year." Marcia Bland Brown, a young Austin designer, was prevailed upon to come and help arrange the multifarious possessions. "Martha asked me to come for a week to help her, but she told me to bring a good book as there wasn't that much to do," says Brown. "I've been here for two years."

The locals had learned years before to stop by the villagelike Quinta Quebrada with their wares. There was always someone outside, bringing everything from chickens to cheeses, lace-edged cotton umbrellas, or great bouquets of calla lilies. Even the garden came to the ancient wooden front door. "One day I



Azaleas, geraniums, petunias, and bougainvillea surround the pool, *right*. *Above:* A 17th-century silver candlestick from Guatemala has pride of place in the dining room. The screen is a Mexican triptych, and the paintings are battle scene ex-votos. *Opposite left:* Precolumbian artifacts frame a window of the library. *Opposite right:* Elton had charro hats, bridles, and stirrups put up on a wall of the colonnade.



Per local tradition, a hot-air balloon and an elaborate structure for fireworks are prepared before a fiesta, *above*. *Right:* The Hyders' decorator, Marcia Brown, has her own bedroom in a detached casita where bright textiles and pale walls set off the dark Mexican wood.

found a woman carrying some big split-leaf philodendrons," says Martha. "Her name was Erminia Alvarez and she came in on the bus every day from Dolores Hidalgo, bringing plants with her to sell. I started buying from her. She got special plants for me that only she could find. Every year she had a new baby, and one of those babies is Jerry Alvarez, who is now one of the best men we have."

The length of service of all the staff shows the sort of loyalty that Martha engenders. Severiana, the cook, came eighteen years ago and has brought up a raft of nieces and nephews within the walls. More than anyone else Severiana is responsible for the enlarging of Quinta Quebrada—it was she, after all, who needed more space in her kitchen.

The house and gardens are interwoven, an interior-exterior blending that includes thousands of pots of geraniums, clivias, and daisies from rooftops to lower gardens. Giant ferns and rambling split leafs are everywhere. A huge jacaranda tree drips lavender blossoms into the pool, and bowers of bougainvillea in orange, pink, and fuchsia tones cascade over roofs and walls.

A handful of gardeners are watering, sweeping, planting, and grooming. Chris Hill is directing the setting of the last emerald green tiles in the Jacuzzi. A half dozen maids are making beds, setting the breakfast table, and bringing fresh flowers to guest rooms. Marcia Brown is overseeing the hanging of a seventeenth-century Spanish valance on one of the windows in the new Terrace Suite. "Quinta Quebrada is now as finished as any house of Martha Hyder's will ever be," she says. The front doorbell rings. Someone is outside with a pickup truck loaded down with yellow-rimmed blue and white pots from Dolores Hidalgo. Martha Hyder is on the phone inviting forty people to dinner the next night. Elton Hyder is asked what his plans are for the day.

"I think . . ." he says, "I think I'll just stay here and enjoy the house." ▲

Editor: Eric Berthold



Friends say that th



lacienda is as finished as any house of Martha Hyder's will ever be



Mattresses are getting fatter and sheet manufacturers aren't paying attention.

The sheet that fits.



face it. The fitted sheets in this country haven't ndard mattresses for .

d now sheet makers ct us to put these same sheets on the new mattresses.
won't work.
hat will work: our new sheet with a 12" pocket, ic all the way around. only fits the new fatter resses, it fits standard resses better too. *And* ilky 200-count percale. e honestly believe it transform the entire t industry in this try.

lity products at prices.

percale fitted sheet is one of the wondrous products you'll find in bed and bath catalog. lso offer pima towels 100% pima loops sual). Flannel sheets e every bit as well as percales. And much more.

Unlike department stores, we keep our prices low 365 days a year.

How we do it.

If you have bought so much as a wash-cloth in the last twenty years you know that the "sale" price on domestics is the real price.

The original price is artificial, jacked up to leave room for a reduction during White Sales.

We don't play that game.

We cut all retail ad allowances and markdown allowances out of our original prices. And keep margins low—to give you prices equivalent to or below White Sale prices *right from the start.*

We believe you will find the way we do business an intelligent alternative to the White Sale.

SEND OR CALL FOR THE PREMIERE EDITION OF OUR NEW BED AND BATH CATALOG.

1-800-356-4444

Dear Coming Home: please send me, free, your new bed and bath catalog.
Coming Home, Dept. HH98 Dodgeville, WI 53595

Name _____

Address _____

City _____ State _____ Zip _____

Coming Home with LANDS' END DIRECT MERCHANTS



It's as easy as abracadabra! The quick-change magic of paint. Use it to define a doorway, texture a wall, stencil a floor. Create finishes and flourishes that transform flat surfaces into fantasy!

Learn the secrets of sponging, lacquering, marbling and more. From tortoiseshelling to *trompe l'oeil,* glazing to graining. Once practiced only by masters of illusion, these techniques are revealed in terms every do-it-yourself decorator can understand.



Discover the simplest ways to add texture, pattern, color to flatpainted walls, woodwork, furniture.

Paint Magic takes you room-to-room, walls to woodwork, furniture to floors. Lavishly illustrated, with 120 full-color photographs, it's the most complete guide to the special effects of decorative paint and finishes. Easy and inexpensive techniques guaranteed to add a magic touch to any home. Soft cover, 240 pages.

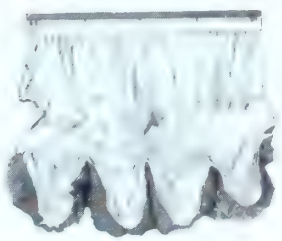


WORK MAGIC IN YOUR HOME!



Nothing transforms a room more magically than fabric! Draped elegantly over windows, swathed simply over a favorite chair, suspended softly from the ceiling, fabric instantly changes the character of everything it touches.

Whether your decorating style is traditional or minimal, subtle or lavish, you'll find inspiration on every page! *Fabric Magic* is a sourcebook of ideas for windows, bedrooms, furnishings, walls and ceilings. Techniques, trade secrets, and sewing tips are explained in easy-to-understand language. Anybody can do it! Soft cover, 215 pages.



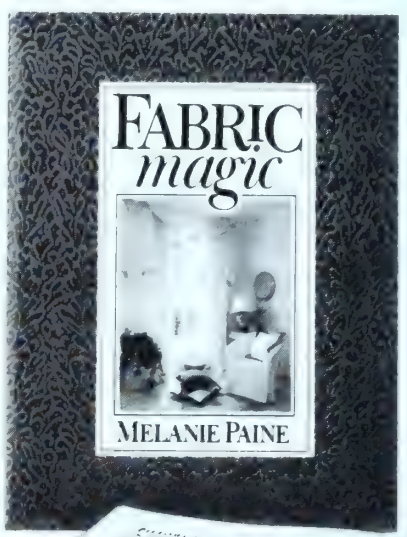
A step-by-step guide to shade construction, cornices, curtain headings, and hardware. Special effects you can do!

Save 35% when you order both books! Order *Paint Magic,* or *Fabric Magic,* at 20% below the regular bookstore price. Order *both* books for 35% off the regular price.

CALL TOLL-FREE 1-800-453-9000
or send check, money order or credit card information to

Condé Nast Collection
Department 845066, P.O. Box 10214
Des Moines, IA 50336.

Paint Magic $16.00 (full price, $19.95)
Fabric Magic $24.00 (full price, $29.95)
Both Books $32.00 (a $49.90 value!)
Please add $2.50 per book for postage & handling or $4.00 for both.







Residents of NY, CA, CO, IL, MA, MI, IA, GA, KY please add appropriate sales tax. Please allow up to four weeks for delivery.





Finishing flourishes. *Clockwise from far left:* A detail of Peter Pennoyer's duvet cover and bed skirt in fabric from Katie Ridder, NYC. Michael Tyson Murphy's faux bois floor for a lady's dressing room. In Painted Decoration Studio's bathroom, a wire sconce illuminates a wall stenciled with William Morris motifs. A printed wool cushion patterned with Elizabethan fretwork and seed pearls on a wrought-iron stool in a bedroom by Helen Cooper. Details see Resources.

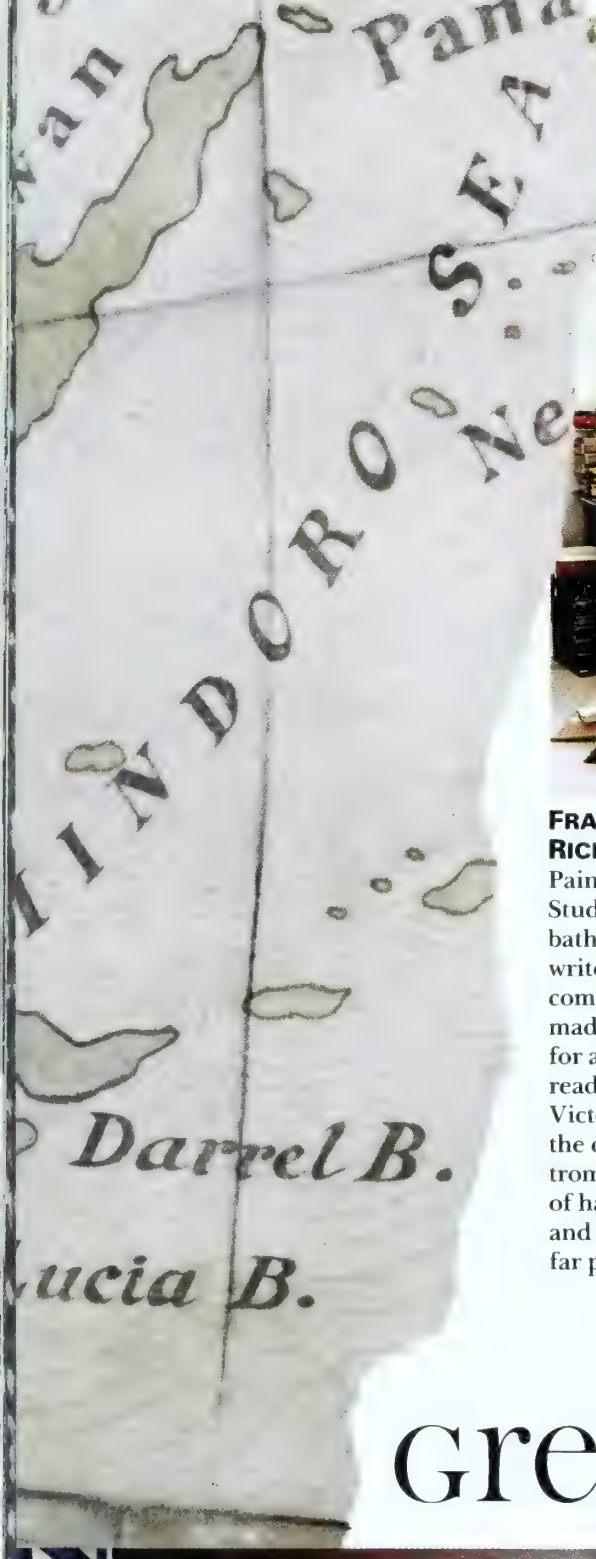
The Royal Oak Designer Showhouse takes inspiration from the great houses of Britain BY ALEXANDRA DE ROCHEFORT

great ideas





British and American decorators have long traded sources and design secrets. Recently they also collaborated under one roof—that of a Georgian town house on New York's Upper East Side—for the second biannual Royal Oak Designer Showhouse. Supported by HG and other friends of the Royal Oak Foundation, the American arm of the British National Trust, the benefit featured the work of twenty-nine designers from both sides of the Atlantic. What they unveiled was a broad array of







FRANK FIGARO and **RICHARD PETIT** of Painted Decoration Studio turned a bathroom into a travel writer's haven, *above*, complete with a custom-made over-the-tub table for a typewriter and reading light; a painted Victorian-era map on the ceiling, *left*, and a trompe l'oeil wall patch of hanging binoculars and memorabilia from far ports, *above right*.

great ideas

Many designers celebrated tr

tacks on the English look, but one unifying theme wa travel, of both the time-related and the geographic sort

In a regal lady's dressing room trompe l'oeil maste Michael Tyson Murphy paid homage to Robert Adam Helen Cooper took inspiration from an Elizabethar mansion in Somerset and created a cream-colored bedroom furnished with a witty four-poster made o copper piping. Linear wall paneling, which had been in stalled by Philip Johnson in the thirties, provided the springboard for Peter Pennoyer's ship's cabin–like bed room, complete with a tidy single bed and a model sloop. Painted Decoration Studio took the adventure theme a step further with a bathroom-cum-of fice for a travel writer. They stenciled the walls to resemble peeling William Morris wallpaper, painted a map on the ceiling, and designed an over-the-bath tub table for a typewriter and lamp—a room with ideas worth soaking up.

Editor: Carolyn Englefield



PETER PENNOYER played up the nautical overtones of a bedroom with walnut paneling, *left*, designed by Philip Johnson in the 1930s. Pennoyer lined two walls with cerulean blue paper, carpeted the floor in Berber Stria from Stark, and slipcovered a bedside armchair in toweling. "The terry cloth counteracts the sober atmosphere imposed by the paneling," explained Pennoyer. "I love its furry effect."





MICHAEL TYSON MURPHY applied painterly finesse to an 18th-century-style lady's dressing room. *Left:* The walls bear Adamesque arched niches, moldings, and Wedgwood medallions—all trompe l'oeil. The keystones, pilasters, and dado are stucco. *Above:* Murphy's silk swagged dressing table supports a Meissen figurine and a painted candlestick.

oth the time-related and the geographic sort





HELEN COOPER created a hallway print room, *left,* with a collection of atmospheric sepia photographs of National Trust gardens and architectural details. It adjoins her cream-colored bedroom, *above,* inspired by the interiors of an Elizabethan house. The bed, entry gate, and firescreen, all made of copper piping, are by Babette Holland. *Right:* Lucy Fielden's wrought-iron wall sconce is a clever update of an 18th-century design.



DISCOVER A WORLD OF STYLE AT 20% OFI



Indian Style reveals all the mystery and romance of this eclectic country. From fabled maharajah's palaces to humble family farmhouses, you'll be introduced to the color, textures, seasons and panoramas that make up the majesty of India.



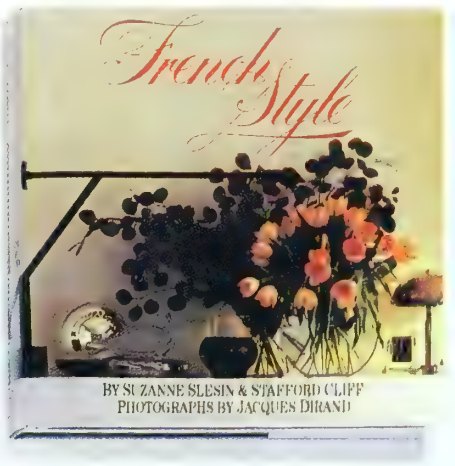
Caribbean Style explodes with color as it evokes the passionate blending of native and foreign influences that give these nine islands their distinct charm. This style and travel guide is as lush and diverse as the hybrid civilizations created with the conquest of the New World.



English Style explores the strains of ingenuity and tradition that make up the essence of England's interior design. From Victorian city houses to minimalist lofts, you'll discover the touch of eccentricity that is uniquely English.



Japanese Style reflects the richness and exotic diversity of Japan today. The dual influence of tradition and change are captured in every detail from futuristic homes to residences of Zen-inspired simplicity.



French Style will beguile you with the elegance and sophistication that are the essence of the French "art de vivre." Contemporary Parisian apartments, classic chateaux, Provençale *mas* and more capture the charm and vitality of the French lifestyle.



Spanish Style unveils the soul of this fascinating country from the heritage of the Moors to a purely Spanish brand of Baroque, which continue to influence Spanish design. Included are sections on architecture, family traditions, foods, and festivals.

YES, Please send me the book(s) indicated for only $32.00 each (a 20% discount off the original price of $40) plus $3 shipping for each copy.

Please send me_____(411231) copy(s) of Spanish Style for $36 each (a 20% discount off the original price of $45) plus $3 shipping for each copy.

My check or money order for _____ is enclosed.

Special 20% savings

For credit card orders call toll-free 1-800-453-5500, or send payment and order form to: The Condé Nast Collection, P.O. Box 10214, Des Moines, IA 50336-0214.

☐ Indian Style 411215 ☐ Caribbean Style 411223 ☐ English Style 411116 ☐ French Style 411082 ☐ Japanese Style 411108

Name _____

Address _____

City _____ State _____ Zip _____

Residents of CA, CO, GA, IL, IA, KY, MA, MI, NY please add appropriate sales tax. Please allow 4-6 weeks for delivery. 540195

Grand Garden Tour

(Continued from page 44) path effect that is so disconcerting in many garden documentaries," he explains. "At Giverny, for example, we deliver an overview, like one of Monet's panoramas, then gradually concentrate on smaller areas and groupings of the plants he loved, before moving back again to the larger view for reference."

As a counterpoint to episodes focusing on individual flowers—predictably, the eight-part series opens with a segment on the rose, the world's most popular flower and the showpiece of the most romantic gardens—some segments take on larger principles of garden design. Yet even when reflecting on what Hobhouse speaks of as the "grammar of formality" and a television crew member calls the "religion of space," Hepburn relates abstract ideas to intensely personal landscapes. For the finale of the episode on formal gardens her location is not Versailles or its Dutch counterpart, Het Loo, but Hidcote Manor Garden in Gloucestershire, an intimate country garden created in the twentieth century by one devoted plantsman, the American expatriate Lawrence Johnston.

The crew behind the camera was amused when John Brookes, one of the coauthors of the companion book, was filmed at Hidcote village and talked about explaining the origins of the cottage garden "for our Americans." The importance of reaching beyond familiar cultural terrain into foreign ground preoccupied everyone connected with the series. Hepburn initially planned not to go to Japan, owing to other commitments. She changed her mind, however, when she saw a location list for Kyoto that included a fourteenth-century monastery garden now planted with hundreds of different mosses and a contemporary stroll garden massed with sculptural evergreens.

The series ends with a tribute to public gardens and trees. "This is a very important piece," says Blackschleger. "It's about the days when children dressed up to go to the park." Her comment simultaneously conjures up the garden etiquette of the past and the altogether different concerns of the present. Hepburn emphasizes the timeliness of *Gardens of the World* and its relevance to her work with UNICEF: "Everyone's concerned with the environment, but of course environment includes flowers and trees as well as children. One cannot survive without the others. Today more than ever, gardens remind us of the beauty we are in danger of losing." ♠

Atlanta Aloft

(Continued from page 88) warmth-of-wood sensibility. By some herculean feat of engineering, a 130-foot-long arm appears to be cantilevered off a small knoll. The structure rises 32 feet in the air and seems undecided whether it's a wall or a window. On closer inspection it turns out that the house was merely hinged to the knoll, then hoisted up by a graduated series of concrete walls as the land drops off. The siting traces the spot where an ancient tree had fallen and inadvertently cleared the way for the Chmars. A second structure, perpendicular to the first and shorter by 50 feet, reaches out like some sort of cubist waterfall spilling down to greet visitors, who are asked to park under the elevated guest wing. To amplify the passage from outside to in, the front door opens onto a small vestibule where guests remove their shoes. A bench and sandals accommodate the ceremonial change of footwear.

Although the rooms Scogin carved out of his transparent monolith are as notable for volumetric interest as they are for material richness—flakeboard floors allude to the forest floor in autumn—it is the quality of light that most distinguishes the interiors. The slightest shift of the sun, the sudden appearance of a cloud floating by and dappling the leaves, is amplified rather than obscured. You are constantly reminded that although you are inside the house, you are also inside a larger context, the natural one. Nowhere is this sensation more intense than in the Goshinden room, a luminous loftlike space hovering above the living room with windows looking out in all directions—including through the floor. If the goal was to create the impression of floating on a cloud, it was achieved. A special stair allows access to the aerial meditation room, which Scogin planned as the central focus of the house. Although he is the first to admit that he neither understands nor shares his clients' Eastern slant on the world—"I'm a Georgia boy, born and raised in the southern Baptist church"—Scogin nonetheless understands the significance it plays in their lives. Which is precisely what he needed to understand. ♠

Interior Landscape

(Continued from page 50) Biedermeier secretary, which, being over ten feet high and broad in the beam, is big enough for much of the paperwork on his projects. The overflow goes into a stack of interlocking baskets he made with one of his favorite woods, cherry. Each room is decorated in variations of burgundy and pale gray. ("That peach and blue," says Peyrone, "ugh. It is finished.") He shares the house with Tabui, a mongrel whose egregiously affectionate nature Peyrone attributes to a Montessori education.

The pebbled driveway, patterned in stars and fleurs-de-lis, is certainly elegant, but Russell Page might look askance at the rather casual conglomeration of trees surrounding the house. Peyrone saves his more ambitious designs for his commissioned projects; the most ambitious of all involves an entire village—Bicocca, on the outskirts of Milan, which is being built by the Pirelli company. Peyrone will create parks, avenues, squares, and, of course, a hill of cherry trees.

He also has aspirations in the way of clients, having made the acquaintance of the Queen Mother. She has not yet asked his advice, but he is hopeful. "I am waiting for the boy, for Charles. He has been asking three clients about me, so in a year or two. . ." Paolo Peyrone smiles, cultivating his garden. ♠

Editor: Deborah Webster

Oriental Reveries

(*Continued from page 75*) sheikh (he also disguised himself as the god Osiris). The patronizing colonialist mentality was perfectly in evidence in Loti's remark that the Near East was "a happy world that has remained almost in the golden age—because it has always known how to moderate its desires, fear change, and keep the faith."

But if orientalism is an invitation to decadence or a poetic alibi for ruthless colonialism, it's also a dandy's way of creating an artificial paradise in which to live a controlled life of elegant solitude. The classic book of decadence *A Rebours* (*Against the Grain*) by Joris-Karl Huysmans pictures its hero, the effete Jean Floressas des Esseintes, as living in a Kubla Khan pleasure dome of his own devising, in opposition to the rhythms and processes of nature. He holds a solitary dinner in honor of his lost virility in which all the ingredients are black. On the shell of his big pet tortoise he has an oriental design picked out in jewels. Unfortunately, the decoration stifles the animal, but des Esseintes leaves its bejeweled corpse to rot in his study. On his wall hangs Gustave Moreau's painting of Salome dancing before Herod.

This dandy strain of orientalism is what survives today. For example, Leon Amar, the New York decorator, may live just a block from Carnegie Hall in an apartment that is neither vast nor sunny, but he has turned it into an exquisitely luminous retreat from the buzz and blur of Manhattan. The bedroom walls are lined with white wood moucharabiehs, those openwork wood screens through which harem women could see without being seen. Amar has backed them with lights on dimmers—the ultimate in controlled intimacy. The atmosphere recalls the afternoon swoons and drugged sherbets in Paul Bowles's novel *The Sheltering Sky*, which updates that favorite European theme, the rapacious sheikh and the comely white slave (the new film based on Bowles's book is directed by Bernardo Bertolucci). In the dining room where Amar (who is Moroccan) offers his friends couscous dinners, he has had gilt inscriptions from the Koran painted on the ceiling cove. Paintings of Morocco by nineteenth-century American artists hang in the living room.

American artists and designers have often sought this gilt, perfumed refuge from a busy mercantile (and philistine) world. The jeweler Kenneth Jay Lane and the couturier Oscar de la Renta are both, after their fashion, modern orientalists—in their work as in the art they live with. Their precursor in the United States, in the decades following the Civil War, was the Hudson River School painter Frederic Church, who built his own Victorian mecca, Olana, with arabesque woodwork inside and Persian brickwork outside. Olana (Arabic for "our castle on high") was completed in 1891. A century later, orientalism is, for Americans, the return of repressed somber passions tricked out in gaudy colors. It's also a promise of paradise, a foreglimpse of peaceful opulence where a weary potentate can be served by attentive curvaceous houris. This vision is all the more seductive in an age when sexual dalliance has again become linked with menace, and male fantasies of dominance are dubious at best. Half dream, half daydream, orientalism is wholly a creation of the dazzled imagination. ▲

Photo credits for Oriental Reveries
Page 68—Minneapolis Institute of Arts, William Hood Dunwoody Fund. Page 69—*From left:* Michael Mundy; Private Collection/by arrangement with ARS, New York/SPADEM. Page 70—*From left:* Victoria and Albert Museum; Harold Allen; Aldo Fallai for the Giorgio Armani Fall/Winter 1990 ad campaign. Page 71—Peter Vitale. Page 72—Musée du Louvre/photo Scala/Art Resource. Page 73—*From top:* Courtesy Warner Brothers; Michael Mundy; Roger-Viollet. Page 74–75—*Clockwise from left:* Horst; Musée National d'Art Moderne, Paris/by arrangement with ARS, New York/photo Art Resource; Culver Pictures; courtesy Christopher Wood Gallery, London.

Collector's Items

(*Continued from page 100*) animals that he bought in Paris, for instance, are "forward looking and thus carry you forward with them. They were made ten years before the famous 1925 art deco exposition but are often mistaken for the work of a later time." A Bugatti cupboard on the wall—a pastiche of Islamic design and pattern—"has nothing to do with Victorian historicism," says Loring. "The historicism is so quirky that the piece is taken into another realm. Bugatti broke away from his inspiration, and as a result the work is so conceptually preposterous that it becomes very satisfying."

In 1979, Van Day Truex, Loring's predecessor as design director at Tiffany's, took him to Murano to meet Tiffany's premier glassmaker, Archimede Seguso. Truex had no difficulty convincing Loring to work with Seguso—the beginning of a long collaboration. "I would suggest a design to Mr. Seguso, and he would pull the pencil out of my hand and work on it a little more. It was an extraordinary privilege from the start to work with the greatest living genius of glassmaking." Little by little, piece by piece, Loring has put together his own extraordinary collection of Seguso glass.

He also has a startlingly beautiful Audubon pattern silver pitcher that he likes to fill with flowers, and cupboards full of Tiffany's table furnishings. But Loring has not filled his apartment with his own designs; the books that he has written on Tiffany's style and history are in bookcases, not displayed on tables. "I live in my house at 57th Street and Fifth for nine hours a day during the week, but when I leave that house and walk up Fifth Avenue to my apartment, I enter a different world. I don't want my designs around."

Instead, there is a particularly lovely watercolor by Gert Cramer, from whom Loring bought the painting when he was a student in Paris, and there are photographs by Robert Mapplethorpe and a fine assemblage of Josef Hoffmann chairs.

On a lacquer tray sits a row of little ironstone pots that look like Japanese ceramics of the most subtle design and workmanship. During a visit to Bermuda, an island not known for its art and antiques, Loring wandered the back streets of Hamilton until he found in an unprepossessing shop something remarkable: eighteenth-century inkwells that had been salvaged from shipwrecks. "You see," he says, slowly turning one of the elegant pots in his hand, "it is all in the gift of being able to recognize where there is, and where there is not, magic." ▲

Editor: Heather Smith MacIsaac



"Thanks to your Home Course I've started my own business as a full-time interior decorator!"

"Your Sheffield Home Course gave me the tools I needed to succeed. It was so outstanding, I immediately took on – and completed – two residential decorating projects with budgets totaling almost $30,000. And I'm currently working on a $12,000 design job for a waterfront condo. Thanks, Sheffield. You prepared me to accept the challenge of success."
– Theresa T., Newport News, VA

Why don't *you* become an Interior Decorator?

A fascinating new home-study course can help you get started

Have you ever enjoyed re-doing even a small part of your home—perhaps creating a whole new room—and using your own ideas? Have you ever helped a friend solve a decorating problem? You may have the makings of a rewarding career.

Why not profit from an aptitude that comes naturally?

Interior decorating is a field of many attractions. A choice of good positions—full or part time. Perhaps a business of your own, where *you* set the hours. Working in a world of fashion—of beautiful fabrics, furniture and accessories. Where you meet interesting people, make many friends. Where you are well paid for your talents.

Sounds wonderful? We at Sheffield School can help make it all come true if you can spare some brief time at home for enjoyable training. No previous experience or special skills are needed to enroll.

Classroom was never like this!

Sheffield's beautifully illustrated lessons come to you by mail. They are accompanied by unique "Listen-and-Learn" cassette tapes on which you hear the voice of your instructor guiding you. It's like having a private tutor all to yourself.

That's only the beginning!

You are assigned real-life decorating projects, based on your lessons, which you work out at home and return to our school. Here a professional decorator reviews them and then—again speaking to you on tape—offers you *specific* ideas and advice. No more convenient and enjoyable method of learning has ever been devised!

Call or send for Sheffield's lavish free booklet which describes our course in full detail. There's no obligation—no salesman will visit.

"Your people were so helpful and friendly!"



Thanks to my Sheffield training I'm now employed as Associate Consultant at a local decorating shop."—*Dawn W – Lowville NY*

"I've never enjoyed working as much!"



"As soon as I finished your Course, I was hired by a popular decorating store in town—and after just two months I received a 25% wage increase!"—*Beverly K – Avon, CO.*

"This course has taught me so much!"

Imagine how good I feel talking with architects and understanding everything they say—often making very good suggestions of my own."
Judy A – Salisbury, NC



For Free Booklet call Toll-Free 800-451-SHEFF Operator #111 or mail coupon



Sheffield School of Interior Design

Licensed by New York State Dept. of Education

Sheffield School of Interior Design
Dept. HG11, 211 East 43 Street New York, NY 10017

Please mail me without charge or obligation the full-color booklet *Your Future in Interior Decorating*, describing opportunities in decorating and how I can get started.

Name _____

Address _____

City/
State _____ Zip _____

☐ Under 18, check here for special information.

True to Their Colors

(Continued from page 92) cushions and a patchwork quilt stitched together with precious scraps from the Setificio.

Laudomia Pucci has her own apartment in what used to be the nursery she and Alessandro shared on the palazzo's top floor. Her workplace is only a few flights downstairs; she is responsible for the Pucci fashion collections and accessories, a role she took on after a year with Givenchy in Paris. Emilio Pucci's most cherished principles are echoed by his daughter. "The modern thing about Pucci has always been the absence of intricate cut," she says. "What accessorizes this pure cut is the color, the print, and the quality of the fabric. Pucci is sleek and simple, but the colors make it joyful."

All the same, when Laudomia retreats to her grown-up nursery, she seeks a foil to the kaleidoscope on display downstairs: "I need to be surrounded by the calm and openness of white after working all day with so many colors and patterns. I really love clean bare rooms." This taste for the refreshment of minimalism has not dulled the vibrant Pucci sense of style. When the spirit moves her to vary her pristine surroundings, Laudomia likes to throw colorful silk squares over the white linen pillows on her sofa, and, of course, one of her father's vintage scarves is proudly hung on the wall like a family coat of arms. ♠

New Traditionalist

(Continued from page 66) rare-books dealer; today he works from home and his business card reads simply, "Randolph Leigh Williams, Bookman." Third, Bunny founded her firm. And, fourth, they got Brewster, a Norfolk terrier with an overbite, who is now joined by a puppy named Carson. "Be sure to say how much I love my dogs," entreats Williams, who has gone so far as to slipcover their beds. "Of course, they're allowed on the furniture. They like my red velvet sofa as much as I do."

Of late Williams has been breaking away from her traditionalist mold and expanding her repertory. For the 1990 Kips Bay Decorator Show House she made a list of classic elements she wanted to avoid—curtains with fringe, chintz, oriental rugs—and went to work creating a fanciful lavender and green delft-filled sitting room inspired by pictures of a Russian palace. She also recently finished a Spanish-style villa in Palm Beach and is currently creating a Scandinavian look for a ski house in Aspen. Even though her vision has broadened, Williams is still most sought after for her remarkable command of the basics. As decorator David Anthony Easton, a former Parish-Hadley colleague, puts it, "Bunny is someone who understands a screened porch. There aren't many of those people left." ♠

Editor: Carolyn Sollis

Resources

CONTENTS
Page 6 Mid 19th century French decorated opaline bowl with bronze doré mount, similar at Objets Plus, NYC (212) 832-3386

PEOPLE
Page 24 Décor Médiéval wallpaper (similar to decorative painting on wall), $315 per panel, 9'6½" x 27½", from the Paulin Paris Collection for Zuber et Cie, at Zuber et Cie, NYC, Los Angeles **26** Large silk throw, copy of an 18th-century wrap, similar at Michel Biehn Antiquaires, L'Isle-sur-la-Sorgue (90) 20-89-04. Late 1930s American art deco painted and gilded armchairs, similar at Malmaison, NYC (212) 288-7569

GARDENING
Pages 28–29 Suppliers for hellebores: Carroll Gardens, 444 East Main St., P.O. Box 310, Westminster, MD 21157; (800) 638-6334 catalogue $2. Forestfarm, 990 Tetherow Rd., Williams, OR 97544, (503) 846-6963 catalogue $3. Montrose Nursery, P.O. Box 957, Hillsborough, NC 27278, (919) 732-7787 catalogue $2

STYLE
Page 32 Cement/shell/marble love seat, by David Shankman, $5,350, to order at Modern Stone Age, NYC (212) 966-2570. Wiggle floor lamp, flame-cut steel base, steel shaft, spun-aluminum shade, by David Johnson, $550, to order at Archetype Gallery, NYC (212) 334-0100. Handle sterling candlestick, $825, crystal/sterling champagne goblet, $725, both by Elsa Peretti for Tiffany & Co., to order (800) 526-0649. Wool jersey evening dress with lace accents, by Geoffrey Beene, $990, at Geoffrey Beene His World, NYC, to order at Stanley Korshak, Dallas, Martha, NYC, Bal Harbour, Palm Beach; Nan Duskin, Philadelphia. Earrings of antique buttons with black agates, by Stephen Dweck, $280 pr pierced, at Bergdorf Goodman, NYC, Twenty-Four Collection, Bal Harbour, I. Magnin, Beverly Hills, Village Drummer, Gulfport, Aversa, Oak Brook, to order at Neiman Marcus. Espe antiqued-bronze frame sunglasses, Magda silver frame sunglasses, both by L.A. Eyeworks, $225 ea, at L.A. Eyeworks, Los Angeles, Costa Mesa, Focal Point, Berkeley; Fred Segal Melrose, Los Angeles, Morgenthal-Frederics, NYC, City Optix, San Francisco. Athéo velvet chair with stainless-steel legs, by Christian Gavoille for Neotu, $3,700, limited edition to order from Neotu, NYC (212) 982-0210. Couture velvet evening dress with chiffon insets, by Erik Mortenson for Pierre Balmain, to special order from Pierre Balmain, Paris (1) 47-20-35-34 ext. 300. Urania wood/steel chaise, by Till Leeser, $3,350, to order at Nolte, NYC (212) 431-0162. Cotton Lycra/panne velvet bodysuit, by Norma Kamali, $350, at OMO Norma Kamali, NYC, Bloomingdale's

THE LAST DETAILS
Pages 52–59 Custom furnishings and cabinetry, designed by Deamer & Phillips, sofa, bench, ottoman, desk, and bed, designed by Deamer & Phillips with Peter Carlson, oxidized-steel/brass/stainless-steel metalwork, by Solo Metal Works and Treitel-Gratz, wood crafted by Stephen Truslow, painted brass lamps, made by Todd Noe, similar custom items to order from Deamer & Phillips, NYC (212) 925-4564 **52–53** Bugatti leather/wood armchairs, by Franz Romero, to the trade at Intrex, for showrooms (212) 980-9775. Wrought-iron chairs and lamp, glass/wrought-iron table, all by Jean Royère, Serge Mouille bent-aluminum lamp, similar at DeLorenzo 1950, NYC (212) 535-8511. Gold-leaf paper screens with horsehair tassels, steel bases, and canvas edging, by Patrick Naggar for Arc International, to the trade at Arc International, for showrooms (212) 727-3340. Carlo Mollino 1950s armchairs, similar at Primavera Gallery, NYC (212) 288-1569. Custom handwoven silk chenille on sofa and bench, custom handwoven silk/wool canvas on Carlo Mollino armchairs, to the trade to order at James Gould Textiles, Riverside (203) 637-3062. Hand-printed Venetian velvet pillows, similar at Portantina, NYC (212) 472-0636. Padmasan paper/silk-mesh/oxidized-metal lamp, by Yumi Kokubo, at Kami No Akari Gallery, NYC (212) 966-0583. Tarahumara Indian clay pot on iron stand, similar at Distant Origin, NYC (212) 941-0024. Paul Ludick stainless-steel rod/canvas armchairs on terrace, to special order from Furniture of the Twentieth Century, NYC (212) 929-6023 **54–55** Josef Hoffmann stained/polished-beechwood chairs, 1923, similar at Galerie Metropol, NYC (212) 772-7401. Sahasra paper/silk-mesh/oxidized-metal lamp, by Yumi Kokubo, at Kami No Akari Gallery (see above). Jean Royère wrought-iron lamp, similar at DeLorenzo 1950 (see above). **56** Josef Hoffmann stained/polished-beechwood armchair, 1898, beechwood chairs, 1912, similar at Galerie Metropol (see above). Custom handwoven silk/linen for shades, to the trade to order from James Gould (see above) **57** Club 1930 leather armchairs, at Furniture of the Twentieth Century (see above) **58–59** Custom handmade wool cut-pile rugs, designed by Deamer & Phillips, made by Elizabeth Eakins, similar one-of-a-kind custom rugs, to order from Elizabeth Eakins, NYC (212) 628-1950. Custom handwoven silk/cotton chenille on chaise, to the trade to order from James Gould (see above). Pillows, similar at Portantina (see above)

A NEW TRADITIONALIST
Pages 60–67 Most stuffed furniture, upholstery, curtains, to the trade from A. Schneller Sons, NYC (212) 695-9440 **61** Blois wallpaper in living room, $48 per European roll, to the trade at Christopher Hyland, for showrooms (212) 688-6121 **62** Pyrrhus printed cotton damask for curtains, to the trade at Boussac of France, for showrooms (212) 421-0534. Velours Irelande linen/cotton on right pillow, 51" wide, approx $144 yd, to the trade at Clarence House, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Los Angeles, Philadelphia, Portland, San Francisco, Seattle, Troy. Brass/lacquer El-180 swing-arm wall lamp, by Paul M. Jones, to the trade at Luten Clarey Stern, for show-

oms (212) 838-6420. 19th-century French mez- tints of Turks, similar at Stephanie Hoppen, NYC 12) 753-0175. Custom worsted wool/nylon Wil- n carpet, to the trade to order from David Luck- m Consultants, London (81) 870-0066. Regency ahogany dining chairs, similar at Florian Papp, YC (212) 288-6770. Satin Milleraies rayon on hairs, 51" wide, approx $112.50 yd, to the trade at larence House (see above) **63** Greek key design er gold-leaf mirror, similar to the trade at John osselli, NYC (212) 737-2252. Davenport plates, c. 800, similar at Bardith, NYC (212) 737-3775. Her- ngbone sisal carpet with custom silk trim, to the ade at Rosecore Carpet, for showrooms (212) 21-7272. **64–65** Dutch polychrome delftware, c 750, at Bardith (see above). Doral cotton taffeta or curtains, Paris chintz for curtain border, Nor- mandie Bouclé woven cotton/wool/polyester for lesk chair cushions, Pomeroy linen for chair, New Chevron Stripe woven cotton/flax/viscose for set- ee, to the trade at Cowtan & Tout, NYC; Travis-Ir- in, Atlanta; Shecter-Martin, Boston; Rozmallin, Chicago; Rozmallin at Baker, Knapp & Tubbs, Cleveland, Minneapolis, Troy; John Edward Hughes, Dallas, Houston; Bill Nessen, Dania, JEH/ Denver, Denver; Kneedler-Fauchère, Los Ange- es, San Diego, San Francisco; Croce, Philadel- hia; Wayne Martin, Portland, Seattle; Primavera, Toronto. Italian Louis XVI–style carved/painted armchairs with cane seats and backs, similar at Frederick P. Victoria & Son, NYC (212) 755-2549. Régence fruitwood tea table with carved apron, at Old Versailles, NYC (212) 421-3663. Sheraton painted parcel-gilt settee, similar at Hyde Park An- tiques, NYC (212) 477-0033. Faux-inlaid floor painting, by Dynaflow Studios Decorative Painters, Brooklyn (718) 834-0382. **66** Via Appia rayon on liv- ing room walls, to the trade at Scalamandré, for showrooms (212) 980-3888. Venetian Velvet poly- ester/cotton on sofa, by Twigs, 63/10, to the trade at Fonthill, for showrooms (212) 755-6700. Roman Wall wallpaper, to the trade at Norton Blumenthal, for showrooms (212) 752-2535. Louis XVI Aubus- son carpet, at Dildarian, NYC (212) 288-4948. La Couronne cotton on foreground chair, 54" wide, approx $90 yd, to the trade at Clarence House (see above). Acerra cotton/viscose rayon on Empire chair, to the trade at Jack Valentine, for showrooms (212) 371-4333. **67** Compari Violet cotton for slip- covers, to the trade at Coraggio Textiles, for show- rooms (212) 758-9885. Seagrass carpet, to the trade at Rosecore (see above). Fern on Linen linen/ cotton for pillows, to the trade at Old World Weavers, for showrooms (212) 355-7186. Fuga lin- en/cotton/nylon on chaise, to the trade at Bailey & Griffin, for showrooms (212) 371-4333.

ORIENTAL REVERIES

Page 70 Silk evening tunic, silk pants, jewelry, at Giorgio Armani Boutique, NYC, Beverly Hills. **71** Standard stool in a Turkish kilim, at George Smith Furniture, NYC (212) 226-4747. **73** Katarina cotton for curtains, to the trade at Boussac of France, for showrooms (212) 421-0534.

UNDER EXPOSURE

Page 78 American Empire mirror, similar at Joel Mathieson, NYC (212) 924-5844. **79** Late 19th cen- tury andiron, similar at Susan Parrish Antiques, NYC (212) 645-5020. Biedermeier desk, similar at Niall Smith Antiques, NYC (212) 255-0660. **80–81** La Dame du Lac toile de Jouy on bed, to the trade at Old World Weavers, for showrooms (212) 355- 7186. French Empire cheval mirror, similar at Joel Mathieson (see above). French Empire bedside ta- ble, similar at Niall Smith (see above).

ATLANTA ALOFT

Pages 86–87 Eames leather/rosewood lounge chairs, Noguchi plate-glass table, Eames walnut table/stool, Eames leather chaise, from Herman Miller, for dealers (800) 851-1196. Antique 19th- century Baluchistan rug, similar at Afghanistan's Nomadic Rugs, Atlanta (404) 261-7259.

TRUE TO THEIR COLORS

Page 90 Cashmere dress, silk chiffon scarf, silk scarves on pillows, at Pucci Boutique, NYC; Berg- dorf Goodman (dress only), NYC; Serenella, Bos- ton; Neiman Marcus, Los Angeles; Saks Fifth Avenue, Palm Beach (scarves only). **90, 93** Silk neckties, at Pucci Boutique, NYC; Bergdorf Good- man, NYC. **91** Lycra bodysuits, from 1990–91 cruise collection, at Pucci Boutique, Bergdorf Goodman, NYC; Serenella, Boston; Neiman Mar- cus, Los Angeles; Saks Fifth Avenue, Palm Beach. **93** Silk patchwork pouf, silk pillows and silk patch- work quilt on bed, similar at Dampierre & Co., NYC (212) 966-5474. Le Corbusier chaise longue, to the trade at Atelier International, for showrooms (800) 645-7254, in NY (718) 392-0300.

COLLECTOR'S ITEMS

Page 97 Frank Lloyd Wright ceramic skyscraper vase, from Tiffany & Co., to order (800) 526-0649. **99** Frank Lloyd Wright sterling-silver candlesticks, Century sterling-silver teaspoons, from Tiffany & Co. (see above).

PALLADIAN HEIGHTS

Pages 102–03 Concini acetate velvet on armchair, 51" wide, approx $187.50 yd, to the trade at Clar- ence House (see above for pg. 62). Arcadia linen/ cotton jacquard on sofa, to the trade at Cowtan & Tout (see above for pgs. 64–65). Tosca rayon/cot- ton/silk cut velvet lampas on two sofa pillows, to the trade at Old World Weavers, for showrooms (212) 355-7186. Bronze/glass coffee table, to the trade to custom order from Michael R. La Rocca, NYC (212) 755-5558. Brass L920 adjustable swing-arm lamps, by Jerome Sutter, to the trade at Luten Clarey Stern, for other Jerome Sutter showrooms (212) 688-7838. **104** French carved wood 1930s sconces, similar at Niall Smith Antiques, NYC (212) 255-0660. 19th-century English marble plaques, similar at Old Versailles, NYC (212) 421-3663. Da- masco Imberline silk/cotton damask on chairs, Ar- cadia linen/cotton jacquard on ottoman, to the trade at Cowtan & Tout (see above for pgs. 64–65). 19th-century Furstenberg urn, similar at Niall Smith (see above). Irish baroque console table, similar at Christopher Gibbs, London (71) 439-4557. Rus- sian mahogany chair, c. 1810, similar at Didier Aar- on, NYC (212) 988-5248. Leopard Velvet woven silk velvet on chair, to the trade at Old World Weavers (see above). Art Moderne 1930s screen, similar at Russissimoff Antiques, NYC (212) 752- 1284. **105** 18th-century Swedish chairs, similar at Antony Childs, Washington, D.C. (202) 337-1100 by appt. Regency candlesticks, similar at Frederick P. Victoria & Son, NYC (212) 755-2549. **106** 19th-century English three-tier table, similar at H. M. Luther Antiques, NYC (212) 505-1485. Late 19th century Italian majolica urns, marble bull, similar at Niall Smith (see above). Anglo-Indian mahogany/ padouk writing table, c. 1815, similar at Coram No- bis, NYC (212) 838-3480. French Empire stool, similar to the trade at James Grafstein, NYC (212) 754-1290. Somali Leopard wool carpet, to the trade at Patterson, Flynn, Martin & Manges, for showrooms (212) 688-7700. **106–07** Regency bull's-eye mirror, 19th-century Anglo-Indian rose- wood/gilt armoire, similar at Niall Smith (see above). Faux Bois Texture rayon/cotton moiré on bed, to the trade at Brunschwig & Fils, NYC, Atlan- ta, Beachwood, Boston, Chicago, Dallas, Dania, Denver, Houston, Laguna Niguel, Los Angeles, Philadelphia, San Diego, San Francisco, Seattle, Toronto, Troy, Washington, D.C. Etro silk paisley quilt, at Bergdorf Goodman, NYC; Etro boutique, Beverly Hills (opening March 1991). Monte Carlo cotton linens, from Pratesi, NYC, Bal Harbour, Bev- erly Hills, Montreal, Palm Beach, Toronto; Bergdorf Goodman, NYC; Neiman Marcus.

GREAT IDEAS

Page 119 Ottoman cotton/linen/rayon on duvet cover, 54" wide, $65 yd; Oldenburg cotton/rayon for duvet detailing and bedskirt, 54" wide, $65 yd, at Katie Ridder Home Furnishings, NYC (212) 861- 2345. Carolina Italian voile linens, $215 European sham, $720 twin sheet set, at E. Braun & Co., NYC (212) 838-0650. Elizabethan fretwork wool cushion with pearls, by Van Schelle & Gurland for Helen Cooper, approx $400, to the trade to order from Van Schelle & Gurland, London (71) 223-6485. X- frame wrought-iron stool, by Lucy Fielden for Helen Cooper, $500, to order at Furniture of the Twentieth Century, NYC (212) 929-6023. **120** Ebonized ma- hogany tub table and other decorative painting, to order from Painted Decoration Studio, NYC (212) 967-1533. Quintessential wallpaper, $43.50 per European roll, to the trade at Christopher Hyland, for showrooms (212) 688-6121. Berber Stria wool carpet, to the trade at Stark Carpet, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Houston, Los An- geles, Philadelphia, San Francisco, Troy, Wash- ington, D.C.; Gregory Alonso, Cleveland; Shears & Window, Denver; Dean-Warren, Phoenix. 1950s English Pond Sailor, $1,500, at San Francisco Ship Model Gallery, NYC (212) 570-6767 by appt. Star silver-plate ashtray, $90, antique ostrich eggs with silver-plate stands, $800 pr, lidded tin-over-cop- per cup at bedside, $75, at Katie Ridder (see above). Parola halogen table lamp of Murano glass, approx $739, at Lee's Studio, NYC (212) 371-1122. Cement rabbits, $950 pr, mercury glass vase, $500, mercury glass gazing ball, $625, mer- cury glass lamp, $325, at Portmerion, NYC (212) 371-3031. **121** Custom-painted candlesticks, $200 pr, custom-decorated mirror, $500, custom- painted 2-panel canvas folding screen, $2,000, other decorative painting, to order from Michael Tyson Murphy Studio, NYC (212) 757-2737. Mar- morina plaster antique wall finishes with paneled effect for bedroom dado, by Francesca Di Blasi Partnership, NYC (212) 586-7762. Montacute cop- per-piping bed with cast-iron finials, by Babette Holland for Helen Cooper, $4,000, Montacute cop- per-piping entry gate, by Babette Holland for Hel- en Cooper, $1,800, Montacute copper-piping firescreen with cast-iron finials, by Babette Hol- land, $750, Montacute wrought-iron wall sconce, by Lucy Fielden and Leax for Helen Cooper, $450, Montacute silk organza with printed Elizabethan motifs for bedhangings, 48" wide, $125 yd, silk- screen fabric pillows, both by Sofa Soma for Helen Cooper, Montacute oak butler's tray table, by Lucy Fielden for Helen Cooper, all to order at Furniture of the Twentieth Century (see above). Elizabethan fretwork wool bedcover and pillows, by Van Schelle & Gurland for Helen Cooper, to the trade to order from Van Schelle & Gurland (see above).

ALL PRICES APPROXIMATE

HOUSE & GARDEN IS A REGISTERED TRADEMARK OF ADVANCE MAGAZINE PUBLISHERS INC., PUBLISHED THROUGH ITS DIVISION, THE CONDE NAST PUBLICA- TIONS INC. COPYRIGHT © 1990 BY THE CONDE NAST PUBLICATIONS INC. ALL RIGHTS RESERVED. PRINTED IN U.S.A.

House & Garden (ISSN 0018-6406) is published monthly by The Condé Nast Publications Inc., 9100 Wilshire Boulevard, Beverly Hills CA 90212. PRINCI- PAL OFFICE: 350 Madison Avenue, New York NY 10017. Bernard H. Leser, President; Eric C. Anderson, Vice President–Treasurer; Pamela van Zandt, Vice President–Secretary. Second-class postage paid at Beverly Hills CA and at additional mailing offices. Au- thorized as second-class mail by the Post Office De- partment, Ottawa, and for payment of postage in cash. Magazine Registration File No. 9016. Subscriptions, in U.S. and possessions, $24 for one year, $46 for two years; in Canada, $38 for one year, $74 for two years. Elsewhere, $43 for one year, payable in advance. Sin- gle copies: U.S. $4, Canada $4.50. For subscriptions, address changes, and adjustments, write to House & Garden, Box 53916, Boulder CO 80322. Eight weeks are required for change of address. Please give both new address and old as printed on last label. First copy of a new subscription will be mailed within eight weeks after receipt of order. Manuscripts, drawings, and oth- er material submitted must be accompanied by a stamped, self-addressed envelope. However, House & Garden is not responsible for loss, damage, or any other injury as to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photo- graphs, or transparencies), or any other unsolicited material.

Subscription inquiries: Please write to House & Garden, Box 53916, Boulder CO 80322 or call (800) 234-1520. Address all editorial, business, and produc- tion correspondence to House & Garden Magazine, 350 Madison Ave., New York NY 10017.

POSTMASTER: Send address changes to House & Garden, Box 53916, Boulder CO 80322.

Gandee

AT LARGE

Frances Beinecke's concerns are global

"When did you graduate from college?" I asked Frances Beinecke. To which she replied, without a trace of a smile, "If you want to know how old I am, why don't you just ask?"

No-nonsense and no-makeup, Frances Beinecke, who is forty-one (Yale '71), is like that. Direct. To the point. Confrontational. For the past seventeen years she has been involved, in one way or another, with the National Resources Defense Council, a not-for-profit environmental organization with 170,000 members, an annual operating budget of $1.5 million, and a full-time staff of 150, including thirty scientists and thirty-five lawyers. The NRDC's agenda, bluntly stated, is to save the world. Which may explain why deputy director Frances Beinecke is the let's-get-on-with-it sort of woman she is.

"When the NRDC started in 1970, it was seen as some sort of left-wing Commie group," recalled Beinecke, seated in her corner office in the NRDC's state-of-the-art energy-efficient Manhattan headquarters. But that was then, when L.A. schoolchildren were not kept off the playground ninety "smog days" per year. And this is now.

From garbage and pesticides to nuclear weapons facilities and tropical rain forests, the list of woes, dangers, and concerns is daunting. Although Beinecke is ardent about each of the entries on the NRDC checklist, "right now," she admits, "the most important work we're doing focuses on global warming. Twenty years ago we learned about acid rain and we thought, 'Boy, that's about as bad as it can get—power plants in Ohio dumping acid rain in the Adirondacks.' Then, in the early eighties, the ozone hole over Antarctica was discovered. And that seemed incredibly frightening. Now this information on global warming comes in . . ." Beinecke trails off at the thought. The controversial scenario goes like this: increasing amounts of carbon dioxide in the atmosphere are heating up the earth's envelope. Consequences include a shifting breadbasket—"We're talking about America's farm belt moving from the Midwest to Saskatchewan"—and a rising sea level—"Bangladesh would be underwater." I asked what the doomsday schedule looked like. "Major effects in the first half of the next century."

Such an apocalyptic prospect seems not to demoralize Beinecke. On the contrary. She appears to be convinced that for every problem there is a solution. Global warming? "We must reduce the amounts of fossil fuels being burned and protect tropical forests and plant more trees." Simple. Straight. Good-bye gas guzzler.

Although Beinecke acknowledges that the requisite shift from consumer-society mind-set to conserving-society mind-set is slow, "everybody can do something," she declares, then ticks off a list of precisely what, ranging from water-conserving shower heads and energy-efficient appliances to home insulation and recycling. Garbage is a particularly sensitive subject. "Packaging is the scourge of garbage," she notes with unbridled contempt. "Why does everything have to be wrapped in eight layers of plastic?" And while she's on the subject she zeroes in on one especially offensive package—the juice box. "There are billions out there. And they're not recyclable because they're cardboard and aluminum and plastic. They've been banned in Maine." Solution? "Why not pour that same juice into a thermos? You can use the thermos for years." Diapers, Beinecke confesses, pose a more complicated problem. "Disposable diapers generate enormous solid waste problems, and though cloth diapers don't, they require a tremendous amount of water and detergent and energy." Beinecke has used both kinds: cloth when she had her first child in 1980, disposable when she had twins in 1983.



Frances Beinecke, ever alert to waste.

Since giving up your juice box is one thing and giving up your Corvette quite another, I asked Beinecke if she sometimes feels as if she is fighting a hopeless battle. "I don't," she said. "When information came out about the ozone, people stopped buying aerosols. When we discovered the harmful effects of Alar, people stopped buying apples. The consumer is powerful." Although the NRDC lobbyists also succeeded in getting a new Clean Air Act passed, Beinecke believes that "our job is not just telling Congress how to change the law, it's telling the public how to change their ways." Toward that end the NRDC distributes a small library of publications—*Fifty Simple Things You Can Do to Save the Earth* makes for especially illuminating reading. To get a copy, write the NRDC at 40 West 20 St., New York, NY 10011. It costs $5, the price of twelve juice boxes.

Charles Gandee

Diapers, she confesses, pose a complicated problem

ebruary

HG

HOUSE & GARDEN

FEBRUARY 1991
$4.00

copy 2

3 9042 02952640 4



THE GOOD LIFE IN CALIFORNIA

Decorators to the Stars

Santa Barbara's Gold Coast

Glories of a Napa Valley Garden

JAN 7 1991
LIBRARY


©1990 Mercedes-Benz of N.A., Inc., Montvale, N.J.

Diamonds are forever, and Mercedes-Benz is working on it.

In this age of throwaway cameras and disposable wristwatches, the Mercedes-Benz obsession with mechanical endurance may seem almost quaint.

But Mercedes-Benz recognizes that an automobile is the second most important purchase most people will ever make. And that designing cars to run as reliably and last as long as possible is more than a challenge to the engineers. It's an obligation to the customer.

Which may explain why the makers of the 1.2 million-mile sedan that has been called "the world's most durable car" continue to probe the frontiers of automotive longevity.

By placing a finished car body in a chamber filled with moist salt air heated to 212°F—duplicating years of real-world corrosion in hours. By lavishing as much as 6.6 pounds of plasticized sealant on the car's body seams alone. By adding an extra coat of elasticized paint below the belt line of every car, to help protect the steel beneath from stone chips and gravel.

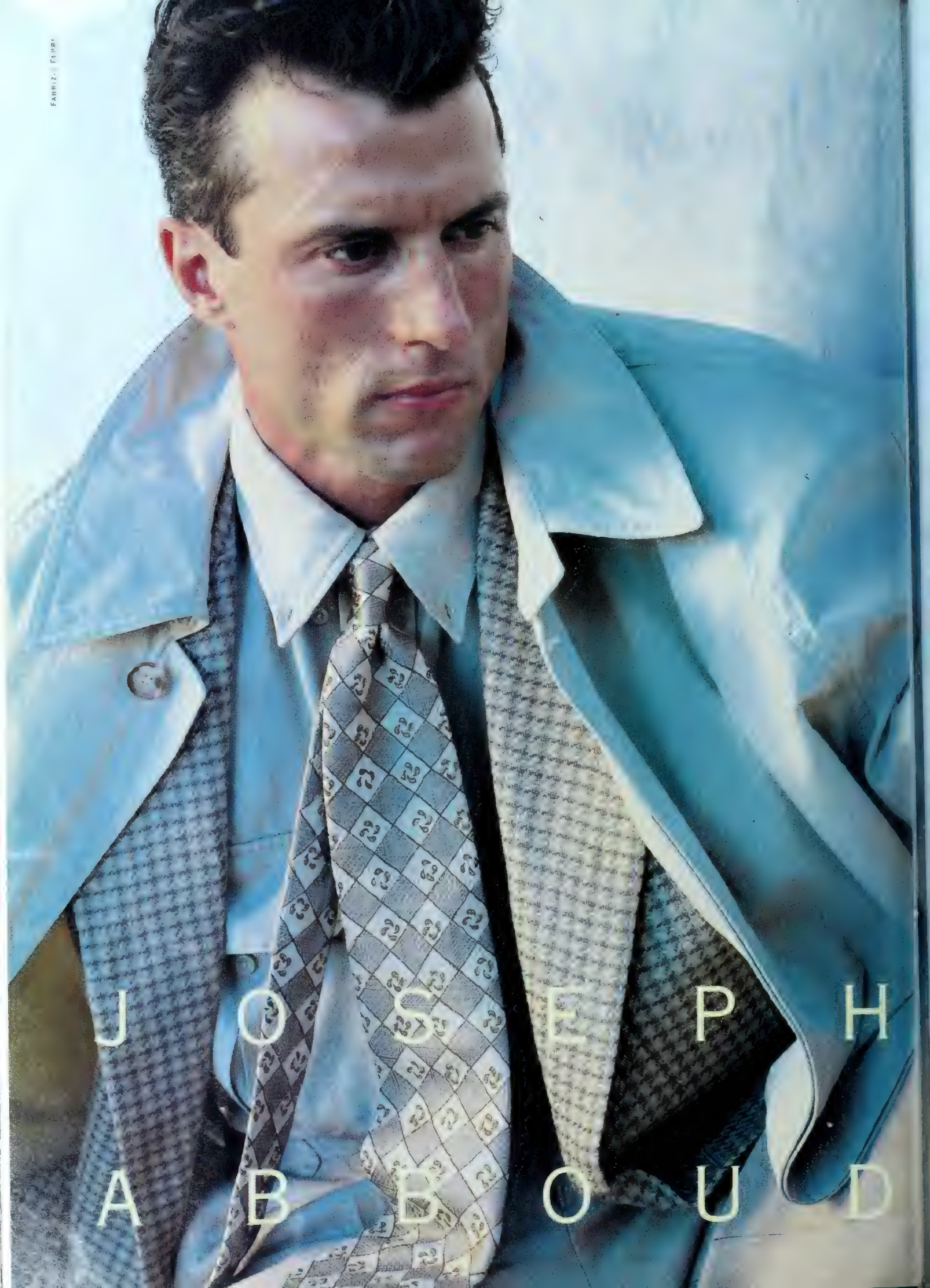
From the first design sketch, through years of development, to the final turn of the last screw on the production line—the driving idea behind every Mercedes is to keep rewarding its owner, long after the new-car glow is gone.

So while almost any car can excite you about the idea of buying it, a Mercedes-Benz can also excite you about the idea of keeping it.

For more information on the durable cars of Mercedes-Benz, call 1-800-336-8282 toll free.

ENGINEERED LIKE NO OTHER CAR IN THE WORLD




FABRIZIO FERRI
JOSEPH ABBOUD

PRODUCED AND DISTRIBUTED BY GRUPPO GFT


Floral Tributes to Times Past
Introducing the Chiltern Collection... wallpapers and borders that capture the spirit of the Chilterns, an unspoiled region in the English countryside.
Brunschwig & Fils®
75 Virginia Road, North White Plains, New York 10603 Through architects and interior designers.

VERY SAKS FIFTH AVENUE



'S THE BEST SHAPE TO BE IN THIS SPRING...THE BODY-SKIMMING LINES OF THE NEW CHEMISE FROM THE DRESS COLLECTIONS AT SFA. FROM LL BLASS DRESS, THE VISCOSE RAYON AND SILK BACK BUTTONED CHEMISE WITH CONTRAST TRIM.IN BLACK WITH WHITE, WHITE WITH BLACK OR LLOW WITH BLACK, FOR SIZES 4 TO 14, $320 (98-060). TO ORDER BY PHONE, CALL 1-800-345-3454; BY FAX, 1-800-221-3297. TO RECEIVE A COMPLIMENTARY OPY OF OUR LATEST FOLIO CATALOGUE, CALL 1-800-322-7257. WE ACCEPT AMERICAN EXPRESS, DINERS CLUB, MASTERCARD, VISA AND DISCOVER.



School of Fine Hearts.

Under the tutelage of our distinguished Belgian masters, every piece of Godiva® chocolate became a study in classical beauty. Be it ivory, milk or dark chocolate, each piece is still filled with a passion that will render the senses sublime. As a gift, the effect is quite impressionistic. For Godiva will always bring joy to those with a learned palate.

GODIVA
Chocolatier
BRUXELLES • NEW YORK • PARIS

For information about Godiva® Chocolates, call 800-732-7333, in NY 212-951-2888.
Godiva Chocolatier, 701 Fifth Avenue, New York, New York 10022.

© 1988 Godiva Chocolatier, Inc.

forget me knot!



bijan®
fragrances
happy valentine's day!

ONE HUNDRED % BIJAN!

bijan perfume for women and cologne for men... "unforgettable" at: saks fifth avenue ● neiman marcus ● nordstrom



REMY MARTIN • COGNAC • SOLE U.S.A. DISTRIBUTOR: PREMIER WINE MERCHANTS, INC., NY, NY. 40% ALC. BY VOL. 80 PROOF. CENTAUR DESIGN ® 1999.



est l'eau de vie



Decorator Jarrett Hedborg has a passion for things Hawaiian. Page 128.

HOUSE & GARDEN FEBRUARY 1991 Volume 163, Number 2

HG

FEBRUARY



Hollywood director Adrian Lyne's terrace, above. Page 150. Below: Poolside at Richard Neutra's Loring house. Page 114.



COVER *A hand-colored stucco wall in a house in the Malibu foothills. Page 86. Photograph by Timothy Hursley.*





Santa Barbarans gather at the beach, c. 1920. Page 142.

FEATURES

Malibu on Their Minds *by Joseph Giovannini* **86**
A couple find their own version of California's golden past on a coastal hillside

Farrah Fawcett Close-up *by Carol Muske Dukes* **94**
The actress reveals a passion for unpretentious living in the house she shares with Ryan O'Neal

Newton's Laws *by Peter Newton* **100**
At his winery overlooking the Napa Valley, a vintner bends the rules of garden design

Taylor-Made *by Dorothea Walker* **106**
The late decorator Michael Taylor defined a modern West Coast style

A Place in the Sun *by Charles Gandee* **114**
Meticulously restored, Richard Neutra's 1959 Loring house is once again a powerful symbol of southern California

California Tuscan *by Ethan Watters* **120**
Architect Ned Forrest and decorator Mark Hampton look to the Old World for fresh inspiration

Star Properties *by Brad Gooch* **128**
Fantasy is serious business for Hollywood decorators

Cottage Comforts *by Margy Rochlin* **136**
In the Hollywood Hills, a costume designer fashions a cozy hideaway

Scenes of Santa Barbara *by Peter Haldeman* **142**
An earthly paradise survives in southern California

The Simple Life in Beverly Hills *by Charles Gandee* **150**
Hollywood glitz has no place at Adrian and Samantha Lyne's outpost in L.A.

High Spirits *by Pilar Viladas* **156**
Atop a hill, Esprit's Susie Tompkins surveys new worlds


CLINIQUE
daily wash
shampoo
CLINIQUE
daily
rinse
oil-free



THE BEACH IS ONLY THE BEGINNING.

Suppose you lived on a very private island, bordered by deep water and serene salt marsh on its landward side. With 10 miles of flawless beach to greet the Atlantic. And four championship golf courses, including Pete Dye's new Ocean Course creation that is America's host site for the 1991 Ryder Cup. All very exclusive, incredibly beautiful and seemingly far away. But in truth, just 21 miles from the South's most romantic city.

Come to Kiawah and you'll come to call it home. Call 1-800-277-7008. Or write to us at P.O. Box 12001, Charleston, SC 29412.

Name _____

Address _____

City/State _____

Zip _____ Phone _____

HGSP

Kiawah Island

Obtain the Property Report required by Federal law and read it before signing anything. No Federal agency has judged the merits or value, if any, of this property. A Statement and Offering Statement has been filed with the Department of State of the State of New York. The filing does not constitute approval of the sale or lease or offer for sale or lease by the Department of State or any officer thereof or that the Department of State has in any way passed upon the merits of such offering. A copy of the Offering Statement is available upon request from the Subdivider (NYA 90-2).

FEBRUARY



Farmers' markets inspire California's hot chefs. Page 72.



Bel-Air entry court designed by John Woolf, 1943. Page 52

DEPARTMENTS

Contributors Notes 22

Notes *The New and the Noteworthy* **29**

Design *by Bruce Handy* **36**
The well-appointed gym has universal appeal

Travel *by Jillian Burt* **40**
The renovation of a landmark hotel leaves its funky comforts intact

Gardening *by Patricia Thorpe* **46**
Drought-resistant gardens offer a succulent alternative to cactus and rocks

Architecture *by L. A. Morgan* **52**
Architect John Woolf's Beverly Hills houses had stellar impact

HG Guide *by Elizabeth Marchant* **58**
Up and down the coast, California is a mother lode of design resources

Food *by Judith Olney* **72**
California chefs discover talent down on the farm

Classics *by Jerome Tarshis* **76**
San Franciscans Arthur and Lucia Mathews mastered many media

Cars *by Margy Rochlin* **80**
Mitsubishi puts a new spin on sports car luxury

Style *by Wendy Goodman* **82**
Designers are making a splash with water from coast to coast

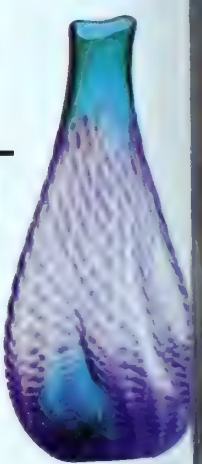
Editor's Page *by Nancy Novogrod* **85**

Great Rooms *by Cindy Ehrlich* **167**
With burlap, paper, paint, and finesse two designers transform a San Francisco duplex

Resources *Where to Find It* **175**

Gandee at Large *by Charles Gandee* **178**
Bijan balks at anything less than the best

HG



Vase with watery waves, right. Page 82. Left: Stone Works still life. Page 58.





Wooden curtains hang over a mantel in a San Francisco duplex. Page 167.

clarence house

EAST 58 STREET NEW YORK THROUGH DECORATORS AND FINE STORES



ROMAN STRIPE - Printed Cotton

Charles Barone, Inc.

DISTINCTIVE WALLCOVERINGS & FABRICS



Wallcovering and Fabrics: MORNINGSONG & MORNINGSONG COMPANION (with border) (headboard and coverlet)
English Lounge Chair & Ottoman: **CHARLES BARONE, INC. #152-2 & #152-1**

To The Trade.

Available from showrooms in most major cities and from better dealers nationwide.
Customer Service: USA 1-800-8-BARONE; In CA 1-800-4-BARONE
In Canada 1-800-6-DESIGN
Offices and Warehouse—9505 W. Jefferson Blvd., Culver City, CA 90232 (213) 559-7211 Telex Barone LSA 664353

TEFLON

Write for free color brochure.

SMALLBONE



HAND MADE IN ENGLAND
exclusively through Smallbone showrooms

150 EAST 58TH STREET NEW YORK NY 10155. Telephone: (212) 486 4530 • 315 SOUTH ROBERTSON BLVD LOS ANGELES CA 90048. Telephone: (213) 550 7299
CHEVY CHASE PLAZA, 5301 WISCONSIN AVENUE N.W., SUITE 110, WASHINGTON DC 20015. Telephone: (202) 537 3565
34 EAST PUTNAM AVENUE, GREENWICH, CONNECTICUT 06830. Telephone: (203) 869 0619

MADE IN SMALLBONE ENGLAND

For your 122 page $10.00 full color catalog of Kitchens, Bedrooms and Bathrooms phone: (212) 486 4530 or (213) 550 7299 (West Coast), alternatively, send $10.00 to: Smallbone Inc., 555 Theodore Fremd Avenue, Suite B204, Rye, NY 10580

Name _____ Telephone _____

Address _____ Zip Code _____

© 1990 Smallbone Inc SMALLBONE is a trademark and servicemark of Smallbone Inc

HG 2 91K

NANCY CORZINE

Furniture and Tex



©Nancy Corzine

Nancy Corzine
8747 Melrose Avenue
Los Angeles, CA 90069
213-652-4859

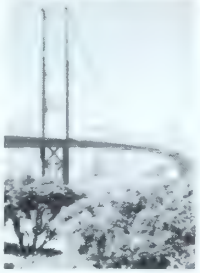
New York San Francisco Dallas Houston Denver Laguna Niguel


Wealthy, elegant,
wildly seductive.
he sexiest women
Beverly Hills have
ed Hayman's
umber. 273.
low celebrated
ationally and at
red Hayman Beverly Hills,
73 North Rodeo Drive.
Or call anytime.
1-800-27-27-273
273
BEVERLY HILLS™
HOUSE OF FASHION
HOUSE OF FRAGRANCE
©1991 Fred Hayman Beverly Hills, Inc

Maupintour

Discover a grand style of escorted, all-inclusive travel. Small groups, professional tour managers. Treat yourself to the best!

CALIFORNIA



California Coast, Long Beach to San Francisco: 8 days. San Diego at Le Meridien in Coronado: 8 days. Grand California: 14 days.

WESTERN EUROPE



Europe's best! British Isles, Ireland, France, Germany, Holland, Switzerland, Greece, Turkey, Scandinavia, Spain, Portugal, Italy. 8 to 22 days.

EASTERN EUROPE



Capitals of Eastern Europe, Dalmatia/Balkans/ Greece/Istanbul, Budapest, Hungary & Balkans, Black Sea Cruise, Russia By Motorcoach. 8 to 21 days.

FREE TOUR BROCHURES.
Ask your ***Maupintour Preferred Travel Agent*** for a free copy of the Maupintour *USA West*, *Europe* or *Eastern Europe* tour brochures, or call or mail this coupon to Maupintour, 1515 St. Andrews Drive, Lawrence, Kansas 66047.

Maupintour PREFERRED TRAVEL AGENT
the standard of quality travel

name

address

city/state/zip

telephone (include area code)

my travel agent *hsg-cwe1*

Telephone toll-free. . . **800-255-4266**

USTA $5 MILLION CONSUMER PROTECTION

HG
HOUSE & GARDEN

NANCY NOVOGROD
Editor in Chief

Creative Director CHARLES GANDEE
Managing Editor DANA COWIN *Art Director* DANIA MARTINEZ DAVEY
Decorating Director CAROLYN SOLLIS *Arts Editor* DOUGLAS BRENNER *Style Editor* WENDY GOODMAN
Picture Editor SUSAN GOLDBERGER

DECORATING
Senior Editor JACQUELINE GONNET
Editor CAROLYN ENGLEFIELD *Associate Editors* ERIC A. BERTHOLD, ANNE FOXLEY
Editorial Assistants HELENE DE BAUBIGNY, NOELIE GOUIN, ELIZABETH MARCHANT
ALEXANDRA DE ROCHEFORT, AMY TARAN
European Editor FRANÇOISE LABRO *West Coast Editor* JOYCE MACRAE

ARCHITECTURE and DESIGN
Editors PILAR VILADAS (Architecture) HEATHER SMITH MACISAAC (Design and Living)
Assistant Editor ELAINE HUNT

FEATURES
Editors MARGOT GURALNICK, PETER HALDEMAN
Assistant Editor KATHERINE VAN DEN BLINK
Editorial Assistants AMY KATZENBERG, MARIANNA POUTASSE

GARDENING
Editor SENGA MORTIMER

ART
Associate Art Director KATHARINE VAN ITALLIE
Senior Designer SKIP BOLEN *Designer* MARCOS GAGO
Coordinator CAROLINE BRETTER *Picture Assistant* CLAUDIA ELSON

Copy Editor REGINALD GAY *Associate Copy Editor* SEAN GINTY
Research Editor SARAH FLETCHER *Associate Research Editor* SHIRLEY TOWASSER
Editorial Production Manager KAY SUSMANN
Associate Production Manager LEE RUELLE *Production Assistant* LORI ASHCRAFT
Assistants to the Editor in Chief RACHEL VOLPONE, MICHELLE CHRISTMAN

Editors at Large ROSAMOND BERNIER, JOHN RICHARDSON
Consulting Editors ELEANORE PHILLIPS COLT, MARTIN FILLER, DODIE KAZANJIAN
BEATRICE MONTI DELLA CORTE, DEBORAH SOLOMON
Contributing Editors MARELLA AGNELLI, RUTH ANSEL, MERCEDES T. BASS
JUDY BRITTAIN, BETHANY EWALD BULTMAN, STEPHEN CALLOWAY
MARIE-PIERRE COLLE, OSCAR DE LA RENTA, CHRIS KING, KELLY KLEIN
RHODA KOENIG, EMMA MARRIAN, HRH PRINCE MICHAEL OF GREECE, DENISE OTIS
CHRISTOPHER PETKANAS, JOHN RYMAN, BABS SIMPSON, DOROTHEA WALKER
DEBORAH WEBSTER, EDMUND WHITE, SHARON WICK
Editorial Business Manager WILLIAM P. RAYNER

J. KEVIN MADDEN
Publisher

Advertising Director SUSAN RERAT
Sales Development Director ROBERT NEWKIRCHEN
Design Resource Director ALBERT J. BLOIS *Wine/Spirits & Jewelry/Watch Manager* SUSAN CAPPA
Travel Manager WALLACE B. GREENE *Art/Antiques Manager* KAREN NIEDZIELSKI
Fashion Manager DEE DEVRIES SALOMON *Tabletop/Imported Car Manager* GINA S. SANDERS
Home Furnishings Manager KEVIN T. WALSH *Beauty Manager* JULIE A. WALTER

Promotion Director SUSAN K. CRATER
Promotion Art Director RICHARD LOUIE
Promotion Manager PAULINE A. GERRY *Special Events Manager* ANNETTE MARTELL SCHMIDT
Merchandising Associate ELIZABETH BURNS *Senior Designer* LEONARD CADIENTE
Public Relations SUZANNE EAGLE

New England RICHARD BALZARINI *Hingham Executive Center, 175 Derby Street, Hingham MA 02043*
South DENNIS W. DOUGHERTY *115 Perimeter Center Place, Suite 1035, Atlanta GA 30346*
Midwest PAMELA DOLBY *875 North Michigan Avenue, Suite 3550, Chicago IL 60611*
Detroit LARRY WALLACE *3250 West Big Beaver Road, Suite 233, Troy MI 48084*
Los Angeles MICHAEL J. PETRUNCOLA *9100 Wilshire Boulevard, Beverly Hills CA 90212*
San Francisco LYNN VEAR *50 Francisco Street, Suite 115, San Francisco CA 94133*
Florida DAVID RUBIN *454 Alamanda Drive, Hallandale FL 33009*
England/France JOHN H. LIESVELD JR. *284, boulevard Saint-Germain, Paris 75007*
Italy MARVA GRIFFIN *viale Montello 14, 20154 Milan*

British HOUSE & GARDEN *Vogue House, Hanover Square, London WIR 0AD*
French MAISON & JARDIN *8–10, boulevard du Montparnasse, Paris 75724/Cedex 15*
Italian CASA VOGUE *piazza Castello 27, 20121 Milan*
Australian VOGUE LIVING *170 Pacific Highway, Greenwich, N.S.W. 2065*
Brazilian CASA VOGUE BRASIL *Avenida Brasil 1456, C.E.P. 01430–Jardim America, São Paulo*

HOUSE & GARDEN *is published by The Condé Nast Publications Inc.*
Condé Nast Building, 350 Madison Avenue, New York NY 10017
Chairman S. I. NEWHOUSE JR.
Deputy Chairman DANIEL SALEM *President* BERNARD H. LESER
Executive Vice President JOHN B. BRUNELLE *Executive Vice President* JOSEPH L. FUCHS
Vice President–Corporate Resources FRED C. THORMANN *Vice President* VERNE WESTERBERG
Vice President–Treasurer ERIC C. ANDERSON *Vice President–Secretary* PAMELA M. VAN ZANDT
Vice President–Circulation PETER ARMOUR
Vice President–Manufacturing and Distribution IRVING HERSCHBEIN
Vice President–Condé Nast Package NEIL J. JACOBS *Corporate Marketing Director* ECKART L. GUTHE
Editorial Adviser LEO LERMAN *Associate Editorial Director* ROCHELLE UDELL

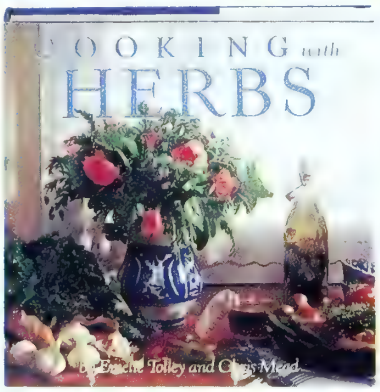
ALEXANDER LIBERMAN
Editorial Director

DI SARONNO®

AMARETTO ORIGINALE



THE SPIRIT OF ITALY



Taste the Magic of Herbs

Who can resist *Lobster Salad with Cilantro-Mango Vinaigrette*, tantalizing basil-infused *Soupe au Pistou*, or scrumptious *Cinnamon-Basil Baked Apples*?

From the exotic bounty of a Mediterranean market to an herb farm in rural Virginia, *Cooking With Herbs*, is a culinary survey of over 200 delectable and inventive recipes, which use herbs to add savory pungence to even simply-cooked dishes; traditional preparation is given a delightful new twist. There is even a regional directory for plants, and special ingredients.



Scented leaves and flowers garnish a lemon rose geranium cake

Hardbound, 312 pages and measuring 9 7/8" x 9 7/8" with 350 color-drenched photographs, *Cooking with Herbs* costs $40 in the bookstore. As a Condé Nast reader, you can own it for just $32* (a 20% savings), plus $3 shipping and handling.

Send your check for $32 plus $3 per copy to: The Condé Nast Collection, Dept. 580084, P.O. Box 10214, Des Moines, IA 50336

CREDIT CARD ORDERS CALL TOLL FREE 1-800-453-8100

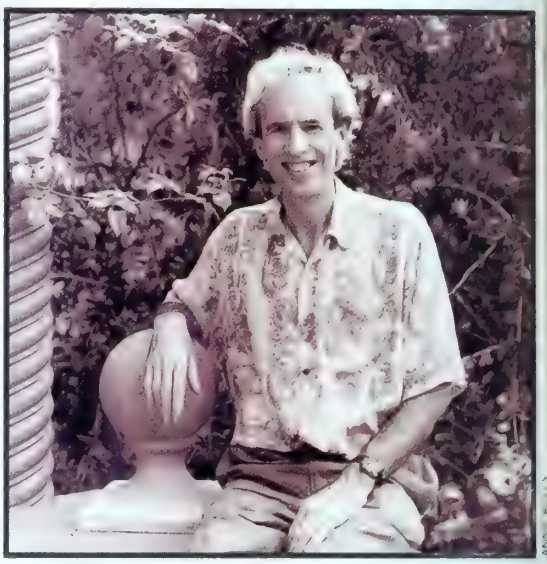
Contributors Notes



ROBERTO GILI

Dorothea Walker, who has been an HG contributing editor for forty-five years, searches for the imaginative and original in San Francisco–area interior design. One of her greatest finds was decorator Michael Taylor, the subject of her article in this month's issue. "I first met Michael when he was in his early twenties. Whenever he'd come to my house, he'd always tell me what he thought was wrong with it. Despite his brashness, it was clear he had an extraordinary talent."

Tim Street-Porter left his native London for California twelve years ago and has since focused his camera on his surroundings. "The whole of L.A. is like one large outdoor studio that has excellent light, climate, and architecture." Street-Porter helped bring the California issue to life by capturing Esprit creative director Susie Tompkins at work and play and by presenting some of L.A.'s hottest decorators at home. He is working on two photography books: a compilation of L.A. residences and a history of eyeglasses.





CHRIS SANDERS

Dania Martinez Davey sees her role as HG's new art director as a chance to sharpen her eye for the telling detail. "When laying out a story, I first approach the images as a journalist trying to tell an engaging story. Then I go back and act as a designer, mixing in pictures that highlight a single detail or motif that will catch the reader's attention because it's wild or intriguing." In her layouts for the California issue she zeroes in on the quintessential West Coast style—"designs that leave little distance between indoors and out."

Imagine wearing a foundation that actually improves the condition of your skin

Premiering in America...

MAQUI-ÉCLAT

ATURAL FINISH TREATMENT FOUNDATION

om Lancôme, Paris...a superlative makeup with the added effectiveness of skincare in one micro-lightweight formulation that:

- amplifies the skin's natural beauty while leaving it more supple and toned looking
- a texture that is creamy yet never greasy
- immediately creates a satin-matte finish that looks and feels exquisitely natural
- after 10 days, tests prove it actually improves the skin's overall condition
- contains sunscreens

MAQUI-ÉCLAT Natural Finish Treatment Foundation...another step in the French Beauty Revolution.







Entracte sectional. Created by Hans Hopfer.

ROCHE-BOBOI

At Roche-Bobois, discover that rare find: the exceptional piece of furniture that gives a new dimension to your interior. . . and blends perfectly with your prized possessions.

Let our *Entracte* collec capture your imaginati Combine elements at y Enjoy the deep-seating

ROCHE-BOBOIS · A VERY PERSONAL SENSE OF STYLE · PARIS · LONDON · BRUSSELS · GENEVA · ATHENS · BARCELONA · TOKYO · NEW YORK · BEVERLY HILLS · BIRMINGHAM, MI · BOSTON · CHICAGO · COLUMBUS, OH · DENVER · HARTFORD CANTON · HOUSTON · LA JOLLA · MIAMI · MINNEAPOLIS · MONTREAL · PALM B

ROCHE BOBOIS®
PARIS



RARE FIND.

ort of feather-filled
s. *Entracte* is
here in one of
ewest velvets.

Many other luxurious fabrics are also available. For our spectacular 75-page catalog, please send $10 (reimbursed with your first purchase). Roche-Bobois (Dept. FE3). 183 Madison Avenue. New York, NY 10016.

THROUGH OUR EXCLUSIVE STORES AND THROUGH THE TRADE IN THE USA AND CANADA

• PHILADELPHIA • QUEBEC • ROSLYN HEIGHTS, NY • SAN FRANCISCO • SCARSDALE • SCOTTSDALE • SEATTLE • SOUTHPORT, CT • TORONTO • VANCOUVER BC • WASHINGTON DC • WINNETKA, IL •



Lamp Style No. 5197 Ht. 25" Available through interior designers. © 1989
Frederick Cooper Inc., 2545 W. Diversey Ave., Chicago, IL 60647


DONN YOUNG

Jillian Burt checks into the Chateau Marmont, the legendary Sunset Strip hotel, for HG's "Travel" column. From her home base at the Hotel Maison de Ville in New Orleans, Burt contributes to *Blueprint* magancine and directs a cutting edge publishing company that produces architectural books on computer disks. A transplanted Aussie, Burt says she prefers living in hotels: "I have fewer worldly possessions than the Dalai Lama, and I like the fact that I can throw everything I own into two bags and go."





Cindy Ehrlich writes about the San Francisco apartment of designers Brett Landenberger and Scott Waterman in the "Great Rooms" column. "The two have left their imprint on virtually every object in the place. There's a real sense of devotion and love and humor that has gone into the making of their rooms." A novelist and freelance writer, Ehrlich won a 1989 National Magazine Award citation for her investigative report on the sleeping pill Halcion.

PRIVILEGED CLASSICS



SUMMER HILL LTD

(415) 368-2600

2682h Middlefield Road • Redwood City, CA 94063

ncisco Los Angeles Boston New York Chicago Washington, D.C. Atlanta Dallas Dania Denver Houston San Diego Troy



The art of writing.

MONT BLANC

Available at fine jewelers, department stores, quality stationers and other select retailers.
Koh I Noor Inc. (800) 877-4810. In Canada, (416) 670 0300.

notes

HG REPORTS ON THE NEW AND THE NOTEWORTHY By Eric Berthold



Movie producer Kathryn Ireland (*far left*), who with television actress Amanda Pays (*left*) opened a decorative accessories shop in Santa Monica last spring, says, "As transplanted Brits, we discovered it was hard to find nicely designed finishing touches in L.A." Time between takes is limited for both women, but, says Ireland, "Whenever we go to England, we find ourselves lugging back more linen and lamps." (Ireland Pays, 2428 Main St., Santa Monica, CA; 213-396-5035)



Esprit de Corps: a common spirit of camaraderie, enthusiasm and devotion to a cause among the members of a group.
Esprit, 939 Minnesota Street, San Francisco, CA 94107

Notes



Harlequin Romance
A Harlequin chair, painted by Miriam Slater, and a Burton sofa (*left*), both by Jarrett Hedborg for Nancy Corzine, are from Nancy Corzine, for showrooms (213) 652-4859. The Sarouk is from Stark Carpet.



Leading Light
Hand-carved lamps with brocade shades (*right*) are available to the trade from La Bella Copia, for showrooms (415) 255-0452.



Cheers, Frank
Frank Gehry designed a limited-edition fishy goblet in full-lead crystal (*right*) for Swid Powell's Architects Collection. Call (212) 753-0606.



Wings of Desire
Roy McMakin's friendly version of the wingback chair and ottoman (*above*), $2,150 and $450, in gros point wool, is at Domestic Furniture Co., 7385 Beverly Blvd., Los Angeles (213) 936-8206

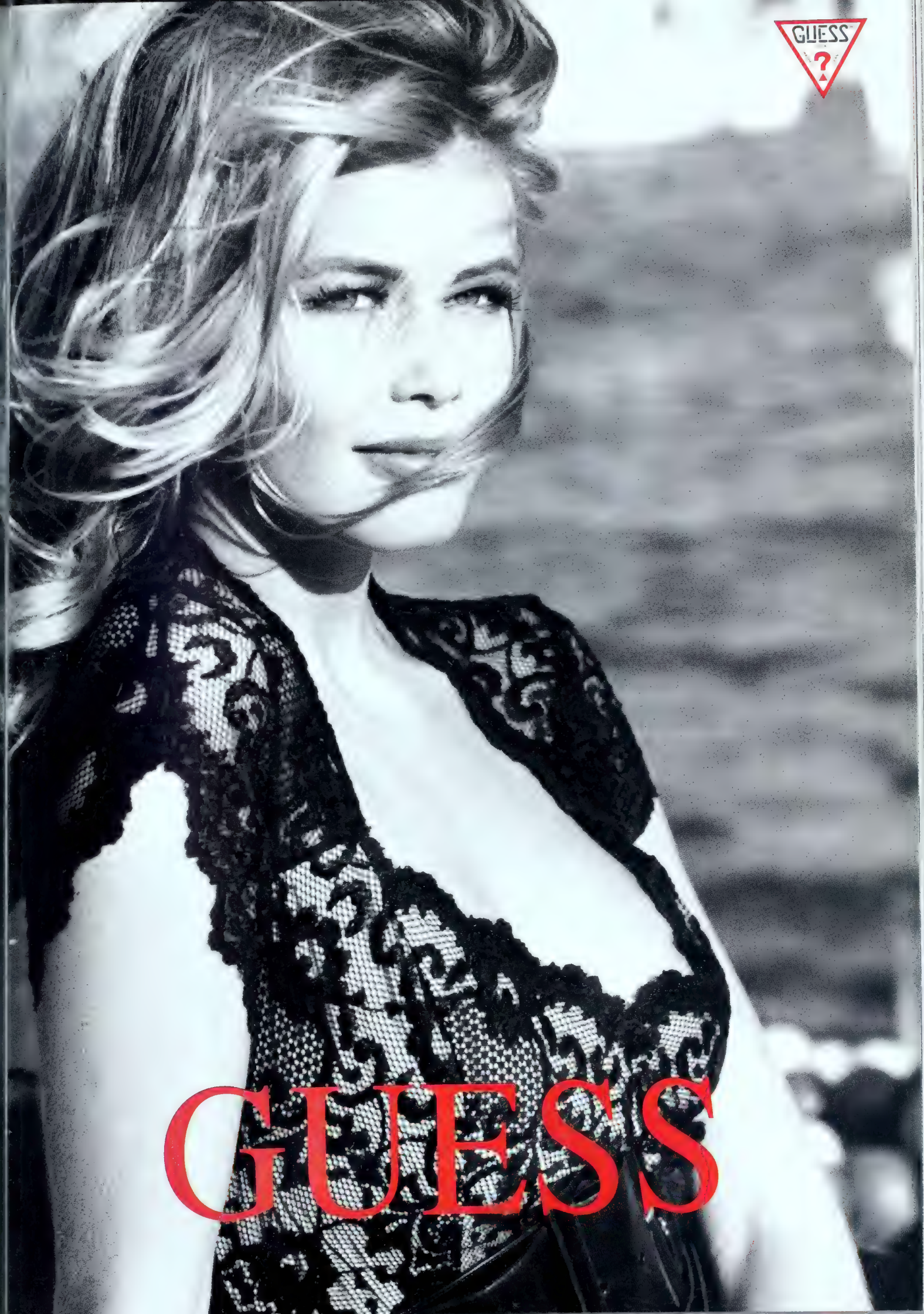


Heavy Reading San Francisco design team Leavitt/Weaver's Book desk and bronze moderne lamp (*above*) are to the trade at Randolph & Hein, for showrooms (415) 864-3371.





Spoils of War
"Degenerate Art: The Fate of the Avant-Garde in Nazi Germany" (*above* and *left*) is at LACMA Feb. 17–May 12. Call (213) 857-6111.


GUESS



Baby Sitter
Inspired by a lifeguard chair, Caleb Kercheval's lacquered poplar Hampton highchair (*left*), $250, is available through Kercheval Workshop, for stores (415) 921-8858.



Hollywood Bol
California's hit fabrics inch
(*clockwise from top left*) De' Medi
from Charles Barone, Mocha L
from Barbara Beckmann Desig
Olympia from Nancy Corzine (2
Siamese Box from Jim Thomps
Thai Silk, Archive's Giverny fro
Randolph & Hein, Temple Strip
from Jim Thompson. All to the tra

Native Grace
Edward Curtis's American Indian portraits (*right*) and other vintage and contemporary photographs are at the G. Ray Hawkins Gallery, 910 Colorado Ave., Santa Monica (213) 394-5558.



Branching Out Erika Brunson's gilded twig console (*below*) comes in a variety of finishes, to the trade at Randolph & Hein showrooms and Hargett, Dallas.



Notes



Wall Flowers
Botanicals (*left*) by trompe l'oeil artist Robert Jackson are at Hollyhock, Feb. 4–16, 214 North Larchmont Blvd., Los Angeles (213) 931-3400.

Special Screening
Ron Mann sculpts screens (*below*) in ho
rolled steel with a rust finish. Available
in custom sizes throu
Ron Mann Designs,
(415) 864-4911 by ap




GUESS
GEORGES MARCIANO





Gym Dandies

The well-appointed gym has universal appeal

BY BRUCE HANDY

Of course we take it to ex
tremes," says movie produc
er Jerry Bruckheimer of hi
and girlfriend Linda Balahoutis's six
day-a-week workout regimen
"That's the kind of people we are.
No one who is familiar with the lavish
and loud Bruckheimer oeuvre
which includes such films as *Top Gu*
and *Days of Thunder,* would disagree
with that self-assessment. Nor would
anyone who has visited the couple'
private gym at their L.A. house.

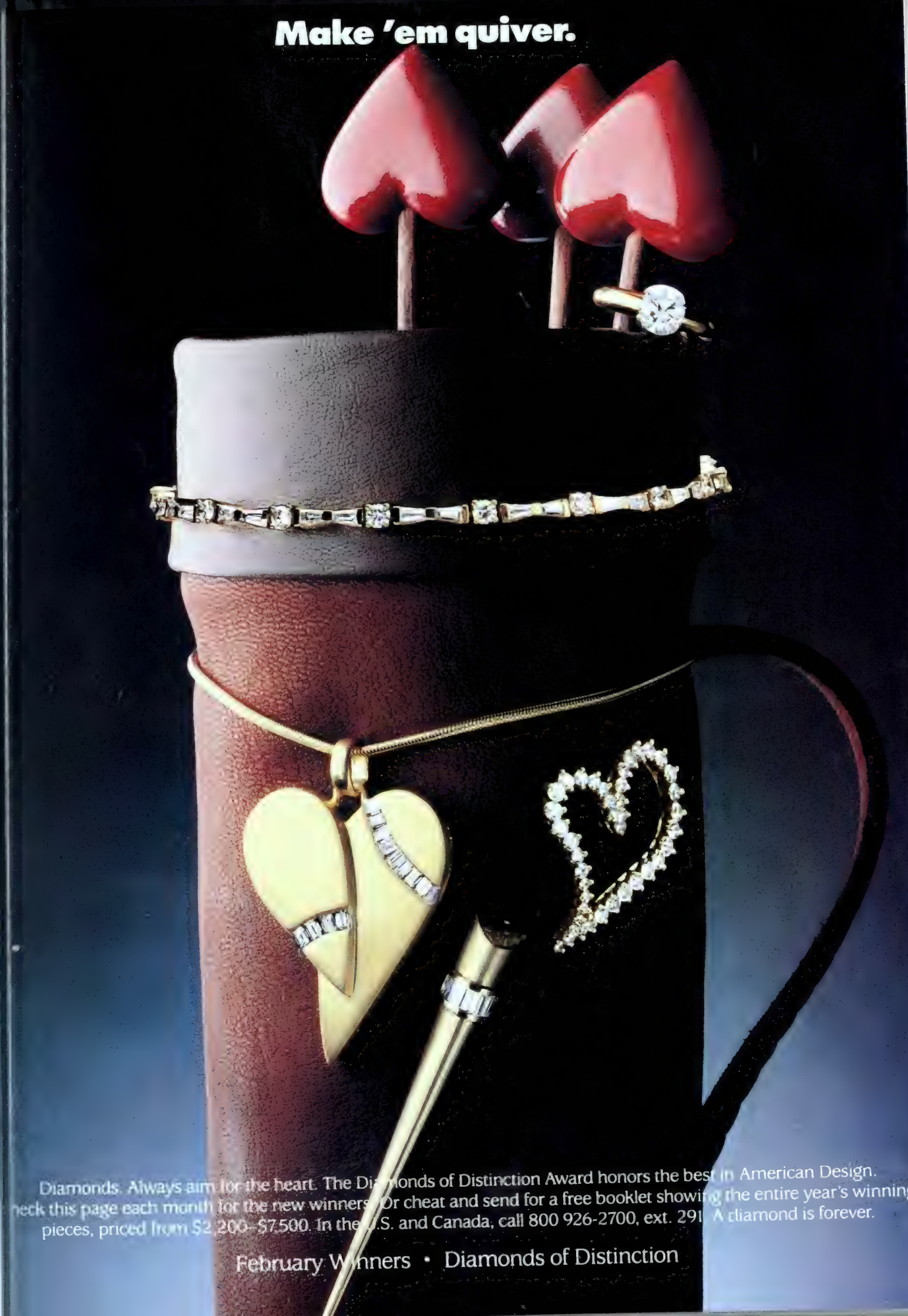
Elaborate personal gyms are no
rare in southern California. Still, one doesn't find many
Angelenos "making as big a deal out of gyms as Jerry and
Linda did with theirs," says Don Umemoto, the architect
who designed it for them. Built during a mid-1980s ren-
ovation of the master bedroom suite (which included
new his and hers bathrooms that echo the his and his ar-
rangement at the office Bruckheimer shares with his
partner, Don Simpson), the gym was inspired by the
stark interiors of New York's U.N. Plaza–Park Hyatt Ho-
tel. It is an environment Umemoto variously describes as
"corporate," "extremely clinical," and "anal." Prominent
features are a bleached maple floor, brushed stainless-
steel baseboards, unforgiving fluorescent lights, and a
hanging Proton television. "It's a beautiful torture cham-
ber," says Balahoutis, who notes that most of the design
input was Bruckheimer's. "Jerry has a very German
mentality," adds Umemoto. "He likes straight lines."

And yet, despite its Bauhaus rigor, the gym is, in
Bruckheimer's words, "a real California space"—mean-
ing lots of glass, big sliding doors, and a koi pool trickling
nearby. Thus one can pass the time of a monotonous Ex-
ercycle workout by reflecting on the strange beauty of
overgrown Japanese goldfish. Or one can simply turn on
MTV, as Bruckheimer himself prefers.

The aerobic and bodybuilding
equipment was custom-made by
Bruckheimer's personal trainer, Johan
Heiberg. A longtime runner, Bruck-
heimer began weight training as well
after seeing what it did for Tom Cruise
in just three weeks of preproduction
for *Top Gun.* Bruckheimer says his own
remuscling took longer but was well
worth it: "Looking in the mirror, you
can *see* the results." Perhaps inadver-
tently, Bruckheimer has pointed to the
subtext of Umemoto's design, with its
wealth of mirrors. "The room is virtual-
ly colorless so that the only color is you,"
says the architect. "It's like a museum
backdrop." Or, to use a slightly differ-
ent metaphor, if a man's body is a tem-
ple, why not his gym as well? ▲



Jerry Bruckheimer and Linda Balahoutis's state-of-the-art at-home gym, left and above, combines Bauhaus formality with L.A. airiness. Inset: Balahoutis and Bruckheimer tone for the camera. Details see Resources.


Make 'em quiver.
Diamonds. Always aim for the heart. The Diamonds of Distinction Award honors the best in American Design.
heck this page each month for the new winners. Or cheat and send for a free booklet showing the entire year's winning
pieces, priced from $2,200–$7,500. In the U.S. and Canada, call 800 926-2700, ext. 291. A diamond is forever.
February Winners • Diamonds of Distinction

warm, personal, elegant, new...





Ten years ago Mary Emmerling set a style with her best-selling *American Country*. Now she's back with a sumptuous new book – all new photographs, all new text – to share with you the wonderful *new* look in American country: more elegant, more sophisticated, less cluttered, but with all its warmth, comfort and liveability intact.

The secret for the '90's: adapting the American country look to your own taste and style, whether it's Traditional, Romantic, Rustic, or a Little-Bit-Of-Everything. In *American Country Classics,* the author guides you through 22 of America's most invitingly stylish homes, from a restored farmhouse in New England to an antebellum cottage in Mississippi, a flower-filled beach house in Malibu to a cabin in Sundance designed by Robert Redford.

SAVE 20%
ON THIS
AMERICAN
BEAUTY.
288 PAGES.
252 COLOR
PHOTOGRAPHS.
10 1/4" SQ.
CLOTHBOUND.
HARD
COVERS.



Like its predecessor, *American Country Classics* is a genuine national treasure, a book you shouldn't be without and a superb gift for friends. The regular bookstore price is $40. Our price to you: just $32*, plus $3 for shipping and handling. Send check or money order to The Condé Nast Collection, Dept. 710020, P. O. Box 10214, Des Moines, IA 50336.

THE CONDÉ NAST COLLECTION EDITORS' CHOICE

for credit card orders call toll-free 1-800-678-5681, or write to address above

*Please add sales tax in the following states: CA, CO, GA, KY, IA, IL, MA, MI, NY. Please allow 4 weeks for delivery.


COLEFAX AND FOWLER
FABRICS AND WALLPAPERS
Exclusively distributed in the USA by:
COWTAN & TOUT
D & D BUILDING, 979 THIRD AVENUE, NEW YORK, NY 10022. TELEPHONE: 212-753-4488







Back Home at the Chateau

The renovation of a landmark hotel leaves its funky comforts intact

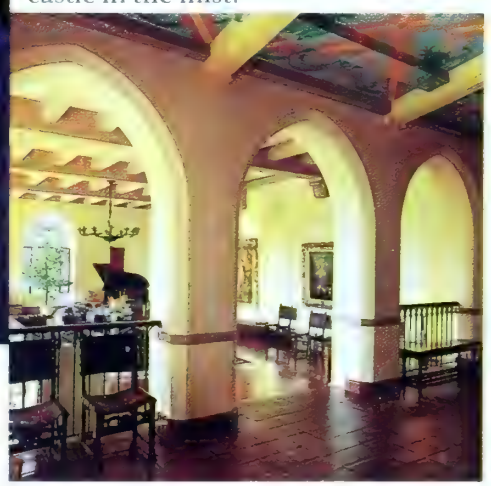
BY JILLIAN BURT

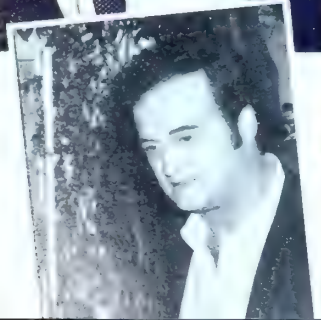




SUNSET STRIP IS A weird neighborhood. It runs along a ledge with spectacular views of Hollywood and has glamorous restaurants, boutiques, and a seriously literary bookshop that stand alongside rock and roll clubs, a tattoo parlor, and a store selling Rocky and Bullwinkle merchandise. At one end, the Chateau Marmont rises out of the smog like a European castle in the mist.







The original owner, a lawyer named Fred Horowitz, had a vision that movie people would be flocking to Hollywood looking for a home away from home, and so in 1927, on what was then desert wasteland, he erected a copy of a Loire Valley château that had once mesmerized him. The Chateau Marmont is dense with Hollywood scandals and intrigues and famous guests, from Greta Garbo to John Belushi. Oliver Stone recently filmed Val Kilmer as Jim Morrison leaping out of a sixth-floor penthouse. Helmut Newton has a house in L.A. but prefers to stay at the hotel. Stillness and seclusion are its key ingredients. People check in and settle in. Children and dogs are brought along, and the lobby often becomes a languid still life of actors awaiting casting calls.

In recent years, however, cozy familiarity had given way to a few too many frayed edges. When New York designer and entrepreneur André Balazs acquired the hotel last May, the suites, with their prewar apartment-style amenities (including full kitchens), were in dire need of some reviving. Concerned not to tamper with what he calls "the spirit and soul of the Chateau," Balazs assembled a sympathetic group of contributors to assist with his meticulous yet gentle restoration plans, which will take place gradually with the hotel in full operation. The group includes New York architect Alison Spear and fashion designer Stephen Sprouse, who is bringing his trademark sixties sensibility to a hillside bungalow. Sheila Metzner will curate a collection of her own and other people's photographs to hang in the rooms. Notes Balazs: "My approach to renovating the Chateau is like moviemaking. There's a vision, a strong script, and I'm the director." (Chateau Marmont, 8221 Sunset Blvd., Hollywood, CA 90046; 800-242-8328.) ♠

The Chateau Marmont, top left, and, inset above, on a 1975 postcard, has sheltered stars from every segment of the Hollywood timeline. Recent regulars, far left from top, Helmut Newton, Jessica Lange and Sam Shepard, Faye Dunaway, and John Belushi. Top right: A newly renovated room. Left: The lobby.

REALITY IS THE BEST FANTASY OF ALL.

liz claiborne

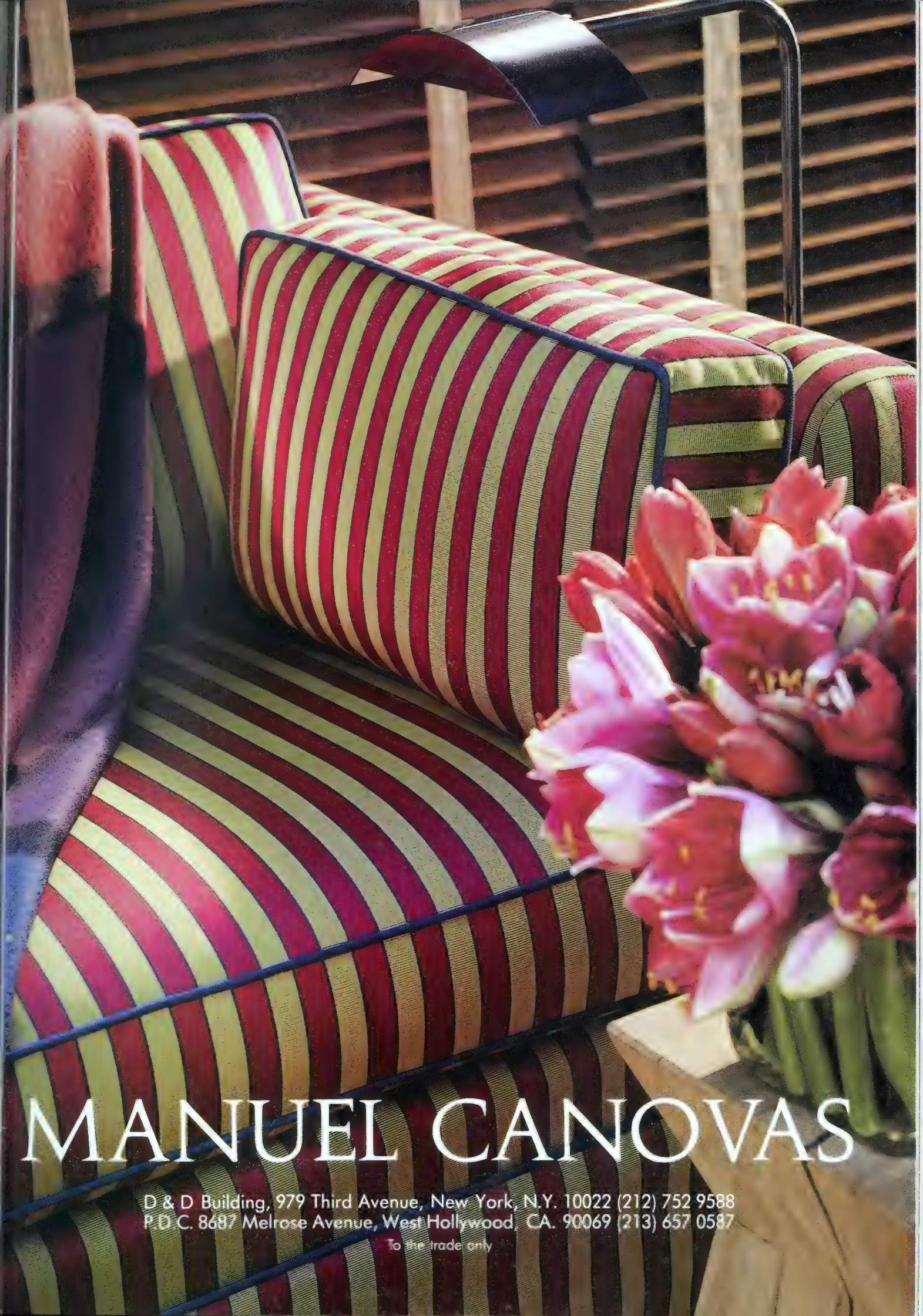








Liz claiborne



MANUEL CANOVAS

D & D Building, 979 Third Avenue, New York, N.Y. 10022 (212) 752 9588
P.D.C. 8687 Melrose Avenue, West Hollywood, CA. 90069 (213) 657 0587

To the trade only







Cactus and aloes at Lotusland, a Santa Barbara landmark, far left. Left: Frugal artemesia, rabbitbrush, and verbena. Above: A hardy gray garden by Isabelle Greene.

Light Drinkers

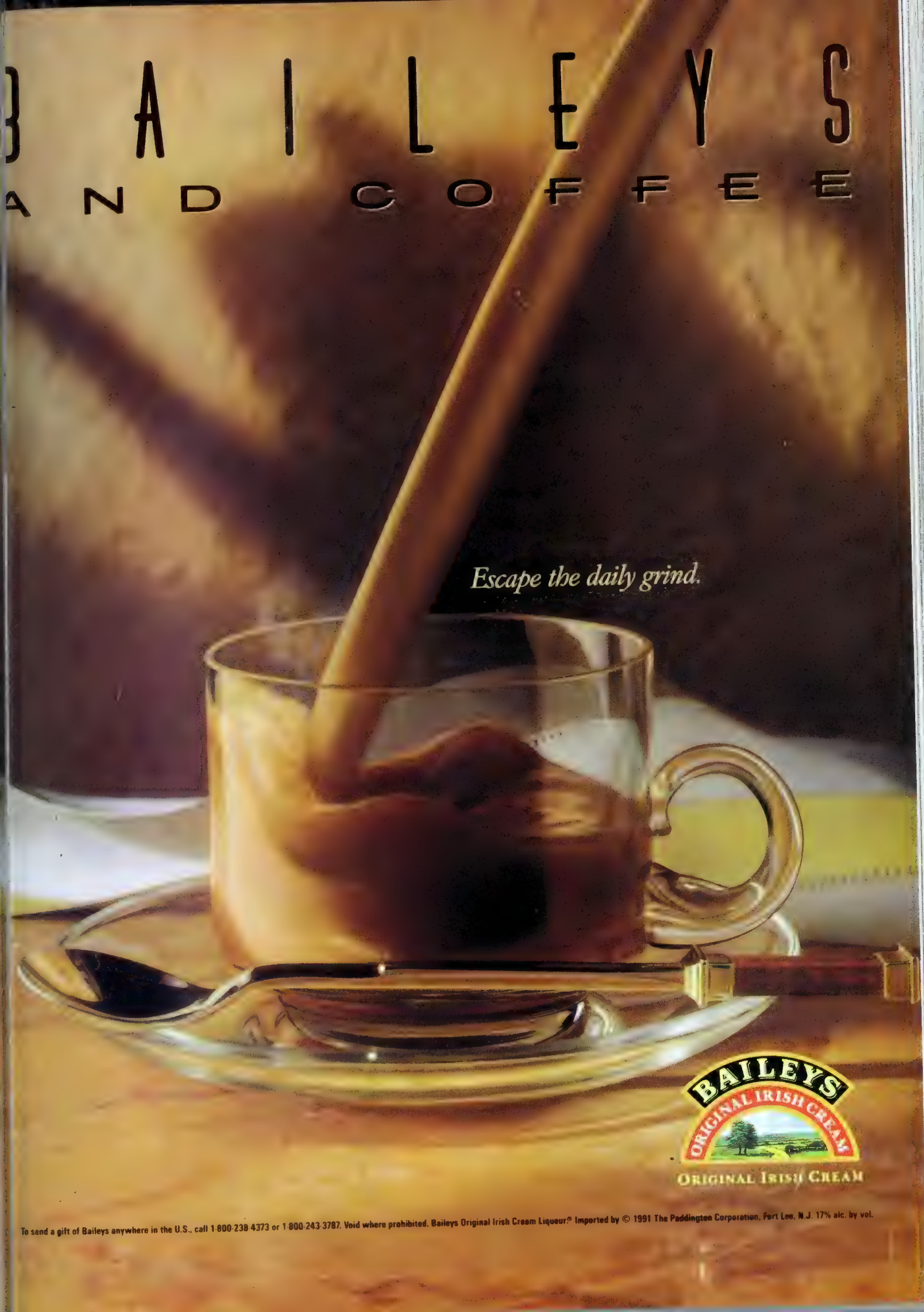
Drought-resistant gardens offer a succulent alternative to cactus and rocks

BY PATRICIA THORPE

California has long been in the business of manufacturing dreams for the rest of the country. And although some part of this dream making is at the heart of an enormous and fairly cynical industry, much of the appeal of California is that it believes in, and lives in, the fantasies it creates. In the constant stage-set sunlight, an antebellum southern mansion complete with technicolor azaleas and Spanish moss is no more unlikely than a half-timbered Tudor manor or an Elizabethan cottage blown up to the size of a Gothic cathedral. The fact that all are on the same block adds to both the charm and the property values.

Some California fantasies are less innocuous than others. The belief that all women are blond, twenty-five years old, and built like Barbie dolls may finally be losing its hold, but it has been pervasive for decades. And Californians still cherish the notion that their state is a Garden of Eden where fruits and flowers flourish year-round and the ground is carpeted with a lush expanse of green grass. There is no arguing with the fruits and flowers—they do flourish year-round, if not naturally then with professional coaxing, and they are an inescapable part of this state's economic life, which despite the pockets of glitter is thoroughly agricultural. But the green-grass fantasy—the lawn plus the whole water-hungry complex of trees and shrubs it accompanies and represents—is just that, pure fantasy, an idea borrowed from the great English estates and brought to the East Coast by gardeners and architects of the golden age, then transplanted once again when Hollywood began convincing money and talent to head west. There were some early California gardens that followed Italian models, a style perfectly suited to the climate and geography and one that could utilize thrifty native and Mediterranean plants while still providing the requisite Hollywood splash. Other early California gardens made use of the broad range of exotics that would thrive here, resulting in collections of cactus and succulents which rivaled the Jardin Exotique in Monaco. But the majority clung to visions of East Coast grandeur, the sweeping lawns of Newport and the dense border plantings of Long Island. There was no question that these gardens could be duplicated in California's amazing climate; all you needed was money. And water. And surely, by whatever means, California had plenty of both.

Fifty years later, and four years into a devastating drought, it is becoming evident, finally, to everyone in California that those green fantasies of Hollywood have to go the way of the Barbie-doll starlet. Money may still, even in a recession, be a renewable resource, but water is not. This is not just drought hysteria. Although the drought has aggravated water shortages, no amount of immediate rainfall will remedy the fact that California is a desert state with slender natural water resources; the current population levels would be taxing those resources even without a drought. The drought has shouted what environmentalists have been murmuring for the



To send a gift of Baileys anywhere in the U.S., call 1-800-238-4373 or 1-800-243-3787. Void where prohibited. Baileys Original Irish Cream Liqueur® Imported by © 1991 The Paddington Corporation, Fort Lee, N.J. 17% alc. by vol.

How to find the best interior designer for your needs...

"(Charlotte Peters) brings together designer and client on the basis of compatible personalities and tastes; to match demonstrated skills with specific requirements."

–Interior Design Magazine

We make decorating simple.

You tell us your preferences, your priorities, your budget, the vision of the environment you want.

We introduce you to compatible designers and architects, professionals across the nation that have the expertise and the artistic skill to make your vision a reality.

Charlotte Peters Inc. for residential and commercial interior design.

charlotte peters Inc. ®

Interior Designer Referrals
CALIFORNIA 213-274-6775

645 Madison Avenue, New York, NY 10022
212-688-9580

Residences • Offices • Lobbies • Restaurants

THE BOOK YOU'VE ALWAYS WANTED

HOUSE & GARDEN'S

BEST IN DECORATION

Geoffrey Bennison's sumptuous New York "château" for the Rothschilds. Renzo Mongiardino's Roman "patchwork of antiquity" for Elsa Peretti. John Mauer's own cozy New England cottage. Jacques Grange's romantic Parisian townhouse. Here at last are **House & Garden's** own choices of the most stunning interiors created by such top designers as Mario Buatta, Mark Hampton, and Sister Parish for some of their most illustrious clients— and for themselves. More than 250 full-color photographs of the rooms, gardens, furnishings, art and antiques—with detailed text and captions to enlighten and inspire you—make this one of the most exciting, essential decorating books ever published.

9" x 12", 304 pages in full color, luxuriously printed and hardbound. To order your First Edition copy for only $35.00, plus $3 shipping and handling,* send check or credit card information to

CONDÉ NAST COLLECTION
P.O. Box 10850
Des Moines, IA 50336, or
CALL TOLL-FREE
1-800-922-4400

*Residents of NY, CA, GA, IL, MA, CO, IA, MI. Please add applicable sales tax.





The Spirit of Classicism

The Kallinikos™– a timeless design of enduring elegance. This graceful six foot bathtub, can be hand-built in virtually any color. Shown here with the Kallinikos is Kallista's Echo™ Series bath set.

Kallista is distributed in most major markets. We invite you to contact us for information on our luxury faucetry, bathtubs, basins, shower systems and related products. Better still, ask your designer or architect to arrange a visit to one of our distributor's showrooms.

KALLISTA®

1355 Market Street, #105
San Francisco, CA 94103
Tel. 415/895-6400
Fax 415/895-6990

© 1990 Kallista, Inc

past thirty years: there isn't enough water to go around.

With as much as fifty percent of the water used in a metropolitan area expended outdoors, it is clear that a great deal of water management can be achieved by changing the way we see the landscape and the way we use it. Quite a few landscape and plant people figured this out long before today's drought, and their uphill battle to convert the masses is slowly gaining momentum. Although sphaeralcea and sidalcea are not yet household words, they are among the lovely natives which, along with innumerable species of salvias, lupines, penstemons, phacelias, and diplacuses, are available to convince California gardeners that a low-water landscape needn't look low-rent. There are now many nurseries specializing in both native and exotic drought-tolerant plants; some are small and local, but even large chains such as Green Thumb offer an assortment that is as thrilling as it is unpronounceable.

Water-saving technology is also now in place: point-specific or drip irrigation can be used alone or in combination with conventional watering systems to deliver precisely measured amounts of water only where water is needed. There is hardly a landscape architect or planner working west of the Mississippi who doesn't know the seven-step program of the National Xeriscape Council in Austin, Texas. It is no longer a question of what to do, but of making people yearn to do it.

We need a new landscape fantasy to replace the tired turf cliché, not just in California but in all dry parts of the West. But it will take the touch of Hollywood glamour to make a new landscape into a dream for the rest of the world. The latest hairstyles, food fads, shoe trends, and exercise vogues—all the other winds of change sweep through these canyons as often as the Santa Anas and then go on to touch the rest of the country. But the landscape remains locked in a look that is derivative, boring, as ideologically outdated as last year's fur coat because no one has come up with an alternative that is new enough, wacky enough, elegant or wild enough for the dream makers to buy it. And since dream makers are also the money and power in the state, political or community pressure will not be brought to bear on this point until lawn lovers are convinced that a low-water landscape is not necessarily brown and dusty and strewn with rocks.

Riviera gardens flourishing with drought-tolerant, California-loving Mediterranean plants offer abundant and extravagant old-world models for West Coast life. The singular beauty of the natural California landscape areas is another rich source of inspiration. Santa Barbara landscape architect Isabelle Greene has been using elements of these possibilities combined in original and intriguing ways, replacing the monochrome rug of turf with a variety of textured surfaces, substituting the lushness of color for the lushness of grass, adventuring with the elegance of silver. Greene is only the most visible of a growing number of visionaries whose new landscapes are not only ecologically more responsible but also infinitely more interesting than any expanse of bluegrass.

It took only a matter of weeks for Hollywood to convince us that four days' growth of beard and a ponytail signified a new species of masculine charm. It was in California that black pasta and raspberry vinaigrette were discovered to be indispensable to the American diet. If the right set of trendsetters decided that chaparral was sexy, we could start turning off the sprinklers tomorrow.

The need for a new landscape is essential, but all the logical and ecological arguments and all the half-hearted attempts at water regulation cannot in themselves transform an obligation into an outdoor adventure. This is the time and the place to discover a garden vision we can pursue into the next century. All California needs is a dream. ♠

(For a list of drought-resistant plant suppliers see Resources)



FREE.

16-page "Andersen® Window & Patio Door Factbook" with color photos, window facts and combination ideas. Call 1-800-426-4261, use the coupon, or see your Andersen window dealer.

Come home to quality. Come home to Andersen®.

I plan to ☐ *build* ☐ *remodel* ☐ *replace.*

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____

Mail to Andersen Corp. Inc., Box 12, Bayport, MN 55003

Andersen AW Windows/Patio Doors

003 0291

© Copyright © Andersen Corporation Inc., 1990. All rights reserved

LeeJofa

niture and Fabrics

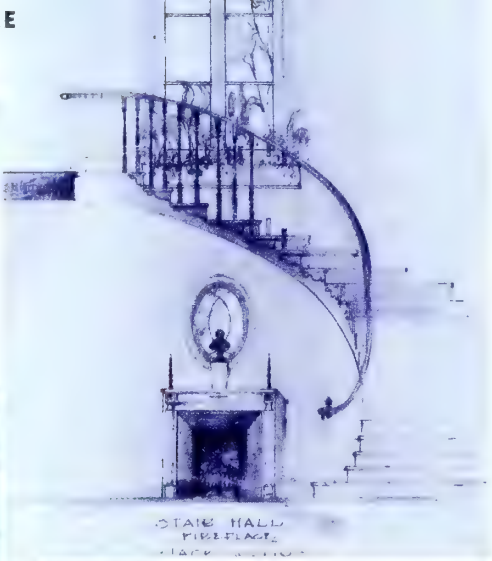


Chadwick Sofa
nwold Damask
ley Fringe
ze Sheer

Headquarters:
800 Central Boulevard
Carlstadt, New Jersey 07072
Telephone 201 438 8444

Lee Jofa/Groundworks/Chestnut Field Showrooms:
Atlanta, Boston, Chicago, Dallas, Dania, Denver, Detroit, High Point, Honolulu, Houston, Laguna Niguel, Los Angeles, New York, Philadelphia, Portland, San Francisco, Seattle, Washington, D.C., Toronto, Hong Kong, London.







John Woolf, above, at his office, c. 1947. Above right: A 1945 staircase design. Right: The Pendletons' Beverly Hills living room, 1941.

Image Builder

Architect John Woolf's Beverly Hills houses had stellar impact

BY L. A. MORGAN

Celebrity house spotting has long been a favorite pastime in Beverly Hills. Before the current obsession with elaborate security devices took hold, Hollywood's elite were always concerned that the places they lived in could shape their public image as much as their latest movies. Seven-year-old Shirley Temple opted for a mock Norman farmhouse and King Vidor built an Alpine chalet, but many stars wanted something more sophisticated that would allow the glamorous fantasy lives they led inside the studio to continue at home. These people turned to the architect John Woolf.

Born in Atlanta in 1908, Woolf graduated from the Georgia School of Technology just as the Depression hit, not the best timing for a man whose tastes ran more toward mansions than public housing. Several years later he moved to Los Angeles in hopes that his southern background would help land him a role in *Gone with the Wind*. Though the part did not materialize, the appeal of the Hollywood way of life kept Woolf in town and led him to establish what became one of the most successful architectural practices in southern California, with clients such as Fanny Brice, George Cukor, Vincente Minnelli and Judy Garland, Ira Gershwin, Mervyn LeRoy, and Cary Grant and Barbara Hutton.



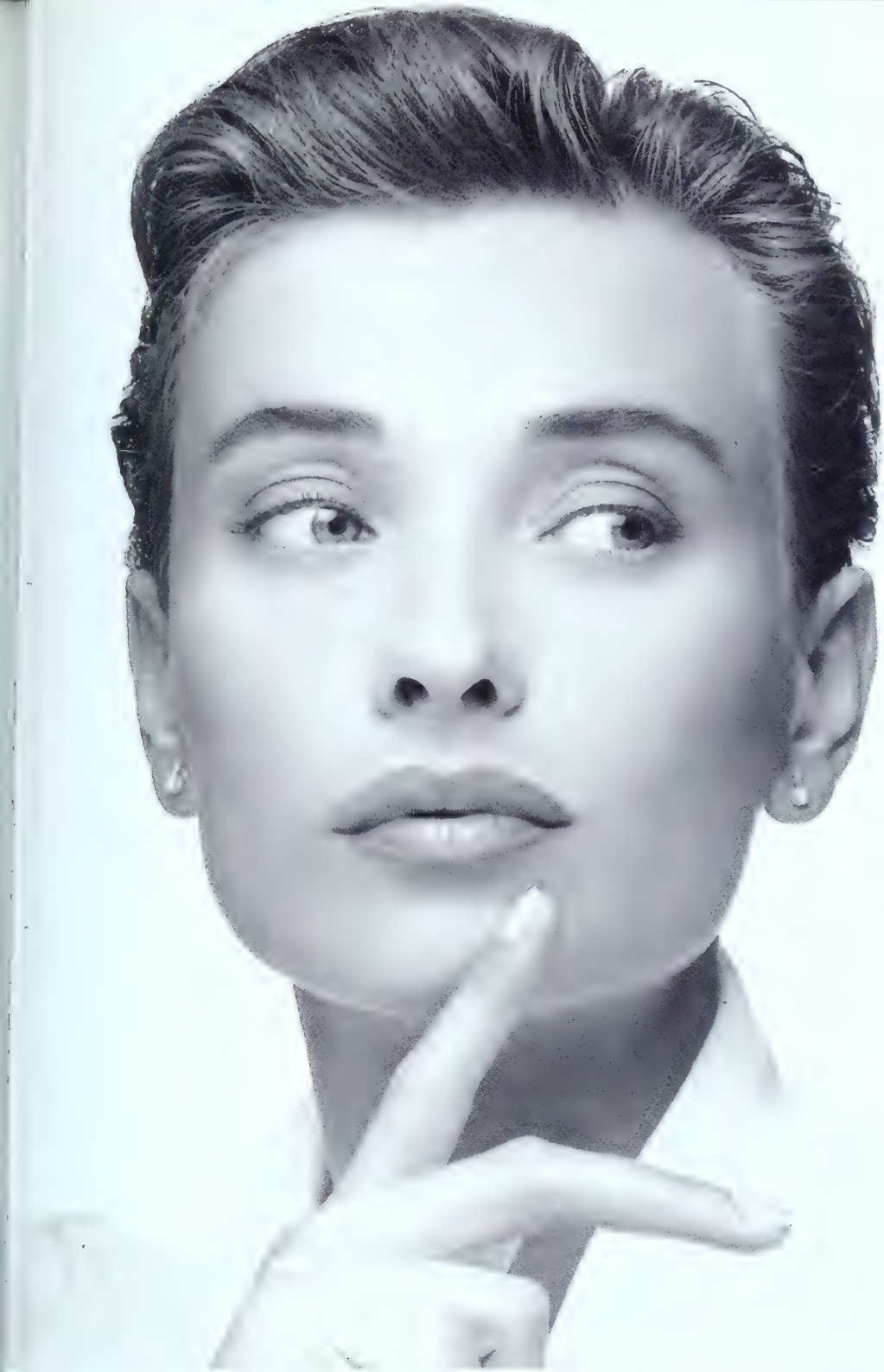
The garden façade of the Pendleton house, above, adapts French-inspired formality to California outdoor living. Below: In 1954, Woolf pitched a fanciful metal "tent" beside Frank Ross and Joan Caulfield's pool.

During the thirties, streamlined moderne design had come to epitomize the popular vision of Los Angeles. But Hollywood's most influential tastemakers preferred a sleek updated classicism—loosely known as Regency—that combined various revival styles. Woolf soon proved himself a master at adapting historical allusions to movie stars' offscreen surroundings. A quick learner, he had some of the leading decorators of the time as friends and mentors. Actor-turned-decora-



PARIS

Stendhal





PRÉVENANCE BY STENDHAL. ONE STEP AHEAD OF TIME.

INTRODUCING PRÉVENANCE DAILY ANTI-TIME FORMULA WITH C.P.F.™

The Collagen Connection. New research confirms that a natural balance between soluble and insoluble collagen is necessary for supple, young-looking skin. When that balance is upset (by the natural aging process, environmental assaults or stress), the result is an increase in the appearance of wrinkles, loss of firmness and elasticity.

Prévenance Helps Preserve the Skin's Vital Balance. A preventive, daily care treatment with C.P.F.™ Collagen Protective Factor, Prévenance helps maintain your skin's firm, youthful appearance. It moisturizes, brightens and helps shield against environmental abuse and sun damage.

Time is of the essence. Start using Prévenance today and look forward to a brighter future for your skin.

Neiman Marcus

tor William Haines worked with him on at least one project. Gladys Belzer, a society favorite and the mother of subsequent Woolf clients Loretta Young and Georgianna (Mrs. Ricardo) Montalban, was a frequent collaborator, as was Elsie de Wolfe, then Lady Mendl, who became a client while living in Beverly Hills during the war. De Wolfe's passion for eighteenth-century French *pavillons* was duly impressed upon the young man, as was the need for "simplicity, suitability, and proportion," her cardinal principles. It was James Pendleton, a New York decorator, however, who in 1940 commissioned Woolf to build the Los Angeles pied-à-terre that would solidify his reputation as court architect of Beverly Hills.

For Pendleton and his wife, Woolf created his own version of a classic *pavillon* (the mansard-roofed house is now the residence of producer Robert Evans). All the de-

Woolf's classical pavilions and follies can be seen as a prelude to postmodernism

tails of Elsie de Wolfe's beloved Trianons and follies were stylized and applied to a symmetrical arrangement of perfectly proportioned luxuriously high-ceilinged rooms laid out for modern living, turning the residents into contemporary aristocrats in the middle of Beverly Hills. The elegantly blank entrance façade, with its shuttered windows, oval niches, and double doors flanked by exterior curtains, discreetly announced the old-world cultivation of the residents, while the contrastingly open garden façade offered a warm California welcome and a view across sparkling water to the trellised pool house, a folly behind a folly.

After World War II, Woolf's work grew more whimsical and less restrained, his classicism more idiosyncratic—especially when freed from the constraints of designing fully enclosed structures. In a small house for Congressman Alphonzo Bell, whose father developed Bel-Air, a colonnaded egg-shaped atrium rings an egg-shaped pool. Doric columns meet louvered French doors and a Bermuda roof in an assemblage that looks like nothing so much as a playhouse for adults. A fanciful pool pavilion for producer Frank Ross and his wife, actress Joan Caulfield, is a metal-roofed "tent" in front of curved walls that recall the wings of a baroque stage set.

Today, eleven years after John Woolf's death, his often amusing historical allusions can be seen as a prelude to postmodernism. A number of his best houses remain in perfect condition and as livable as ever, but many are also vulnerable to the ever-present threat of the Beverly Hills tear-down. The Errol Flynn house, among others, has already vanished to make way for overscaled newcomers. These are sad losses, because Woolf's theatrical architecture is as eloquent a reminder of Hollywood's glamorous past as the movies themselves. ▲

La Barge Presents Alexandrine

French monarchs made sweeping changes in court fashions during the 17th and 18th Centuries, creating an elaborate Parisian style which was not always appreciated in the provinces. While provincial cabinetmakers did adapt the graceful curves of the Louis XV style, they turned to their natural surroundings for decorative motifs. Leaves, fruits and flowers, all hand-painted, were substituted for the exotic inlays and gold finishes of the palace. Hand-carved native woods replaced costly veneers. The furniture thus created was fancifully painted and colored to achieve its decorative purpose.

In the new Alexandrine Collection, La Barge captures the fresh individuality and comfortable charm of provincial France. You'll discover excellent examples of hand-painted armoires, secretaries, mirrors, chests, and chairs offered in an authentic palette of five natural color schemes ideal for today's decor. Verdigris, pewter, and aged iron finishes lend rustic charm to an unusual selection of hand-forged tables, consoles and pedestals. A hand-carved mantle in pickled pine, glazed ceramic tables, even a Bavarian stove, are among the distinctive accent furnishings also available.

Our young story teller and friends are enjoying but a few of the Alexandrine furnishings available through select showrooms. For your Alexandrine catalog send $6.00 to La Barge, Dept. C90, P.O. Box 1769, Holland, Michigan 49422.

La Barge



Toilets Designed To Save More Than Just Water.



Today, water conservation is a necessity — for our environment and for the future of our children. That's why Eljer has spent the past five years developing our line of low-water consumption toilets. These beautiful, stylish toilets use as little as 1.4 gallons of water per flush, while a typical toilet uses 3.5 to 7 gallons.



Each Eljer low-water consumption toilet is equipped with a flush-valve reservoir, which puts more force behind each flush. This technology ensures you'll receive the same performance as you would with a standard toilet — without the water waste. Available in 14 colors and a variety of fashionable styles, Eljer's low-water consumption toilets do more than protect the environment. They beautify your home environment. It's beauty you can feel good about. From Eljer.

901 10th Street, Plano, Texas 75086, for more information call: 1-800-PL-ELJER








Low-Water Consumption Toilets From Eljer

Eljer

Capture the Elegance

Shown from left to right, top to bottom: The Terrace Ultra-One/G elongated-front in Zinfandel; The Contoura elongated-front in Blue Ice; The Preserver two-piece, elongated-front in Platinum; The Ultra-One/G round-front in Dusty Rose; The Triangle Ultra-One/G elongated-front in Peach Bisque; The Preserver one-piece, elongated-front in Ruby; and the Ultra-One/G elongated-front in Glacier Blue.

AN **ELJER** **INDUSTRIES** COMPANY

Up and down the coast, California is a mother lode of design resources

HG'S GUIDE TO DECORATING SOURCES

By Elizabeth Marchant



A collage of mantelpieces and doodads, below, *and one proper column,* left, *from Designer Resource.*



ARCHITECTURAL ORNAMENT

Architectural Heritage
7201A Melrose Ave.
Los Angeles, CA 90046
(213) 935-3111
Centrally located in the heart of Hollywood, this shop is a prime source for recycled Los Angeles building parts: old mantels, columns, doors, stained glass, lighting fixtures, and one-of-a-kind 1920s art deco and art moderne pieces.

Beronio Lumber Co.
2525 Marin St.
San Francisco, CA 94124
(415) 824-4300
With a mill on site and a vast stock of ornaments, Beronio is a favorite of contractors.

Designer Resource
5160 Melrose Ave.
Los Angeles, CA 90038
(213) 465-9235
Owner-designer Kerry Joyce offers an enormous variety of architectural elements such as columns, moldings, mantels, and medallions.

Haas Wood & Ivory Works
64 Clementina St.
San Francisco, CA 94105
(415) 421-8273
This fourth-generation family operation has a diverse wood-turning business, ranging from tiny drawer pulls to twelve-foot porch columns, all housed in a wall-to-wall-wood shop full of machinery and sawdust.

San Francisco Victoriana
2070 Newcomb Ave.
San Francisco, CA 94124
(415) 648-0313
With the largest selection of ornaments in northern California, this company specializes in manufacturing decorative moldings for older buildings (1840–1940) such as ornamental plaster and wood, rosette ceilings, brackets, cornices, and medallions.

Scavenger's Paradise
4360 Tujunga Ave.
North Hollywood, CA 91604
(213) 877-7945 by appt.
TOILETS TO TIFFANY'S reads a sign on the building, and this is truly a haven for seekers of obscure architectural ornaments of any kind, from columns, grilles, and gates to antique hardware and vintage doorknobs.

Von Hausen Studio
1517 South Alameda St.
Compton, CA 90220
(213) 609-1277
For more than sixty-five years this Rolls-Royce of precast stone and plaster has designed and cast classic architectural elements for both historic properties and modern environments throughout southern California.

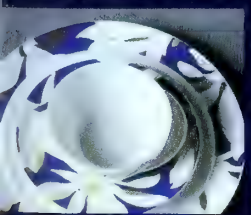
J. P. Weaver
2301 West Victory Blvd.
Burbank, CA 91506
(818) 841-5700
Borrowing from sixteenth-century Italian methods, this showroom-workroom uses clay-based materials to replicate wood carv-

CONSUMING PASSION



UPOLA FIORELLA

traying a strong oriental influence, sella Müller-Behrendt's formal d bold floral creations contrast har- niously with the strong architectural shape of Mario Bellini's dinnerware defining the classic table setting.



FILIGRAN



Dutch artist and professor of Ceramic Design, Johan van Loon reveals the delicate translucence of fine porcelain in his vases. Velvet to the touch, each is decorated with fine lacy incisions. Each is an Original of Our Time.

Rosenthal

ULLOCK'S



Works-in-progress at Sophia Drapery Workroom.

ing for installations all over the world. More than 8,000 finely detailed architectural elements are available.

CURTAINS AND UPHOLSTERY

Monte Allen Interiors
2008 Cotner Ave.
West Los Angeles, CA 90025
(213) 312-0406
Finnish brothers Timo and Esa Yla learned the technique of upholstering from veteran artisan Monte Allen. They also make slipcovers, curtains, and bedding, all at very reasonable prices.

Finlay's Slipcovers
8731 West Third St.
Los Angeles, CA 90048
(213) 274-6093 to the trade only
A forty-year-old workshop that does custom slipcovers, pillows, and bedcoverings as well as padding for patio furniture, sofas, and chairs.

J. F. Fitzgerald Co.
2750 19 St.
San Francisco, CA 94110
(415) 648-6161 to the trade only
Located in a 15,000-square-foot old stone building in SoMa, this third-generation family company designs and manufactures custom-upholstered furniture.

Hilde-Brand
2500 18 St.
San Francisco, CA 94110
(415) 255-9270 to the trade only
The reputation of one of San Francisco's most venerable customized upholstery companies continues under the ownership of José Gonzalez.

Dennice Lancer
3532 Ashwood Ave.
Los Angeles, CA 90066
(213) 202-6440 by appt.
Lancer applies her experience as a Hollywood set designer to conceiving, fabricating, and installing custom curtains from dramatic asymmetrical concepts to more conventional designs.

Susan Lind Chastain Fine Custom Sewing
2101 Bryant St.
San Francisco, CA 94110
(415) 641-1888 by appt.
Overseeing the job from measuring to installing, former gown designer Lind Chastain does custom window treatments, draped beds, pillows, and table skirts.

Recover Me
586 Utah St.
San Francisco, CA 94110
(415) 864-2725 by appt.
Kathryn Pellessier and her team of six slipcover all kinds of furniture and make custom down comforters, throw pillows, and bedding accessories such as dust ruffles and pillow shams.

Shabby Chic
1013 Montana Ave.
Santa Monica, CA 90403
(213) 394-1975
This charming West Side shop, best known for its custom slipcovers, sells a variety of overstuffed cushions, old fabrics and linens, and other antique accessories.

Sophia Drapery Workroom
1001 Tennessee St.
San Francisco, CA 94107
(415) 285-2344 to the trade only
Sophia d'Marshimun is known for elaborate designs that often look more like ball gowns than curtains. Clients include Tony Hail, Mark Hampton, and Mario Buatta.

DECORATIVE PAINTING

David Anthony Studio
3660 West Pico Blvd.
Los Angeles, CA 90019
(213) 734-6833 by appt.
In addition to collaborating on decorative projects from screens to gilding, David Weyrauch and Anthony Spompinato produce a line of Pompeian and European frescoes.

Evans & Brown
3450 Third St.
San Francisco, CA 94124
(415) 648-9430 by appt.
Steeped in classical technique, artists Mark Evans and Charley Brown operate out of a modern-day atelier designing and painting murals, wallcoverings, trompe l'oeil, and a vast array of other special effects.

Elloree Findley
5132 Greencrest Rd.
La Cañada-Flintridge, CA 91011
(818) 790-2641 by appt.
Findley, who studied decorative painting in England and Ireland, applies her training to faux finishes, wall glazing, stenciling, stone finishes, gilding, and woodgraining.

Robert Knisel
268 Wigmore Dr.
Pasadena, CA 91105
(818) 441-8182 by appt.
Knisel specializes in glazing and gilding for fine furniture and architectural elements.

Carole Lansdown & Family
2200 23 St.
San Francisco, CA 94107
(415) 824-9553 by appt.
Lansdown, a self-taught artist, has been in the business for thirty years, mainly restoring painted antiques. She and her daughter now maintain a studio where they do wall glazing, murals, gilding, chinoiserie, faux finishes, and marbleizing.

Naiva
9023 Phyllis Ave.
Los Angeles, CA 90069
(213) 278-8929 by appt.
Joan Spreckels and Gwen Lewis use art deco and oriental techniques and are experts in a variety of faux finishes, pinstriping, gold leafing, and eggshell inlay.

Pinson & Ware
145 North Mayflower Ave.
Monrovia, CA 91016
(818) 359-6113 by appt.
Painted ornament, architectural art, historic restoration, and new design, particularly stenciling, trompe l'oeil, and furniture decoration.

Carol Thosath
1175 Fulsom St.
San Francisco, CA 94103
(415) 864-8737 by appt.
Trompe l'oeil and chinoiserie are Thosath's specialties, but she also does faux finishes, frescoes, and gilding on lampshades, jewelry, opera costumes, furniture, and walls.

FABRICS

Britex Fabrics
146 Geary St.
San Francisco, CA 94108
(415) 392-2910
In business for thirty-eight years, this San Francisco landmark off Union Square offers four floors of fabrics and notions, one of the largest selections on the West Coast.



E·N·C·O·R·E

ALFRED SUNG

MACY'S • DILLARD'S • I. MAGNIN
NORDSTROM • NEIMAN MARCUS • ROBINSON'S
FILENE'S • LORD & TAYLOR • EATON'S


Mackie
BOB MACKIE
I. MAGNIN • NEIMAN MARCUS • BLOOMINGDALE'S • DILLARD'S • MACY'S • ROBINSON'S • EATON'S

WASH STAND WITH FLOWERS



33" h. x 30" w. x 26" d. in marble, may be commissioned in other stones.
For catalog of all works please send $5 to Sherle Wagner, 60 East 57th Street New York, NY 10022.

SHERLE WAGNER

NOTHING IS SO RARE AS PERFECTION.

Cutting Corners
7638 Clairemont Mesa Blvd.
San Diego, CA 92111
(619) 560-5831
The store has a huge selection of curtain and upholstery fabric, both domestic and from Italy, England, and Belgium. Some interesting tapestries are also available.

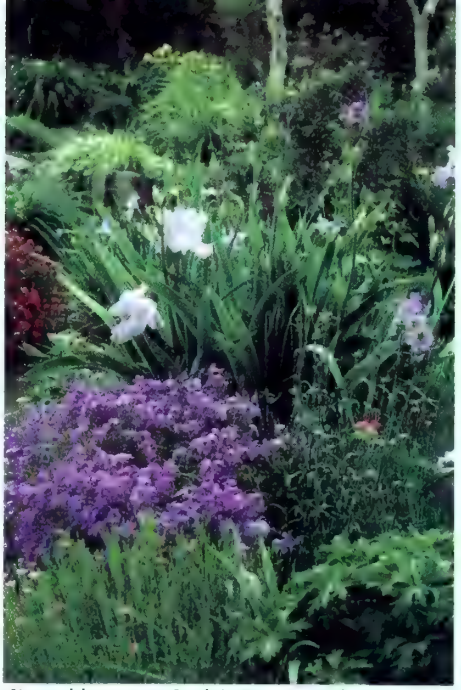
Diamond Foam & Fabrics
611 South La Brea Ave.
Los Angeles, CA 90036
(213) 931-8148
Owner Jason Asch refers to his business as the "Loehmann's of the fabric world." He has a dazzling range of quality domestic and imported fabrics at competitive prices.



A decorative paint job from David Anthony Studio.

Golyester
7957 Melrose Ave.
Los Angeles, CA 90046
(213) 655-3393
A treasure trove of vintage fabrics and linens, particularly 1930s and '40s floral curtains, cretonne, damask, velvet, chintz, brocade, and lace, in very good condition.

Lotus Collection
500 Pacific St.
San Francisco, CA 94133
(415) 398-8115
An excellent source for antique fabrics, with an emphasis on tapestries, pillows, and rare textiles that can be used as wallhangings.



Rare blooms at Judy's Perennials.

HARDWARE

Berkeley Architectural Salvage
2741 Tenth St.
Berkeley, CA 94710
(415) 849-2025
A unique inventory of genuine old hinges, locks, light-switch plates, doorknobs, and door knockers. Berkeley also stocks new hardware from companies like Baldwin or Ives at below-retail prices.

Details
8625 1/2 Melrose Ave.
Los Angeles, CA 90069
(213) 659-1550
This streamlined showroom displays an abundance of contemporary cabinet hardware—towel bars, dishes, and flatware—much of it imported.

Gerber Hinge Co.
651 North Fairfax Ave.
Los Angeles, CA 90036
(213) 651-0976
A hole-in-the-wall hardware outlet offering an excellent selection of French hardware, locks for French doors, doorknobs, hinges, backplates, and locks for cabinetry.

Hundley Hardware
617 Bryant St.
San Francisco, CA 94107
(415) 777-5050
The widest cabinet hardware selection in San Francisco. Baldwin solid brass bathroom fixtures and other upscale brands of architectural brass are Hundley's specialty.

Vintage Plumbing
9645 Sylvia Ave.
Northridge, CA 91324
(818) 772-1721 by appt.
Architectural antiques salvager Donald Hooper has a great collection of claw-footed bathtubs and pedestal lavatories.

LIGHTING AND LAMPSHADES

Bay Commercial Lighting Supply
1140 Folsom St.
San Francisco, CA 94103
(415) 552-4110
Contemporary Italian to industrial to crystal chandeliers, many designs attractively displayed in discrete lighting laboratories and "vignettes."

Paul Ferrante
8464 Melrose Pl.
Los Angeles, CA 90069
(213) 653-4142
Offering fine accessories, chandeliers (old and new), and porcelains, Ferrante also designs custom shades and wires and refurbishes lighting fixtures.

Highlights
2447 Main St.
Santa Monica, CA 90405
(213) 450-5886
Partners Lori Thomsen and Ron Rezek, who is a lighting designer, offer a tasteful and varied collection of contemporary designs, ranging from a multicolored Venetian glass chandelier to a halogen sconce that deflects soft rainbow light.

The Lamp Shop
2101 Bryant St.
San Francisco, CA 94110
(415) 647-5267 to the trade only
The primary lampshade source in San Francisco, the Lamp Shop imports antique Chinese porcelain and specializes in laminated, shirred, and stretched silk shades. Mounting and wiring services.

Mario's Lamps & Chandeliers
655 North Fairfax Ave.
Los Angeles, CA 90036
(213) 658-8833 to the trade only
Known for his technology rather than his showroom, Mario magically transforms vases into lamps and can rewire anything.

Victor Lamps & Parts
840 Folsom St.
San Francisco, CA 94107
(415) 986-4110
Established forty-four years ago, this outlet has all the old parts you need to make antique lamps function like new, including replacement glass for chandeliers, and they will rewire anything from chandeliers to ginger jars.

LINENS

Claire's Antique Linens and Gifts
3313 Sacramento St.
San Francisco, CA 94118
(415) 931-3195
This small retail store always has on hand a wide selection of antique linens, cutwork, shams, lace pillows, bedcovers, and tablecloths with matching napkins.


THE FONTANA™
Jacuzzi: The ultimate bathing experience.
For more information, or for an authorized Jacuzzi Whirlpool Bath dealer near you, call toll free 1-800-678-8889
JACUZZI
WHIRLPOOL BATH
The Originator. The Innovator.

Claudia
PO Box 60695
Pasadena, CA 91116
(818) 577-4766 (fax) by appt.
A family business carrying fine Victorian and Edwardian table linens and complete sets of large new damask napkins. Party rentals are also available.

Sue Fisher King
3067 Sacramento St.
San Francisco, CA 94115
(415) 922-7276
The eclectic assortment of home furnishings here includes an exceptional array of fine bed, bath, and table linens from France and Italy.

Manderley
1101 East Francisco Blvd.
San Rafael, CA 94901
(415) 457-4606
A range of beautiful collections, including floral and fruit motifs from the 1950s, pillows from antiques to rare homespun checks and ticking stripes, and original 1930s and '40s tropical fabrics.

Phyllis
8403 West Third St.
Los Angeles, CA 90048
(213) 852-0425
This tiny shop houses exquisite antique linens, lace curtains, tablecloths, bedcovers, pillow shams, and runners—mostly Edwardian and early twentieth century.

Nancy Carol Stanley
950 North Kings Rd., Suite 120
Los Angeles, CA 90069
(213) 654-3875 by appt.
Exquisite presentation and attention to detail characterize Stanley's custom decorative pillows, bedding, and coverings for headboards, dressing tables, window seats, and tabletops.

Wild Goose Chase
Sweet William
3840, 3850 South Plaza Dr.
Santa Ana, CA 92704
(714) 966-2722
Judith and William Heidemann's neighboring shops in South Coast Plaza Village complement each other. Wild Goose Chase has a large selection of old bed and table linens as well as nineteenth-century American homespun textiles. Sweet William is filled with antique hooked rugs, linens from the 1930s and '40s, and pillows, valances, and pillowcases from the same era.

METALWORK

Vivian Dunn Designer
4822 Grand Ave.
La Cañada-Flintridge, CA 91011
(818) 790-3534 by appt.
Designer Dunn and her husband, metal forger Ted Greeno, will do any custom metalwork, particularly light fixtures, and they use a finish that makes the newest wrought-iron look aged and interesting.

Monte Haberman
1202 East Pine St.
Placentia, CA 92670
(714) 993-4766 by appt.
A true blacksmith, Haberman works with forge and anvil, pins and rivets. Whether it's a wrought-iron entry gate or a decorative lamp fixture, his impeccable work is devoid of welding marks.

Mildred
4036 Moore St.
Los Angeles, CA 90066
(213) 305-1218 by appt.
One-of-a-kind custom jobs by Kelly Sena include medieval-looking window treatments, large candelabras and light fixtures, and garden trellises.

Renaissance Forge
47 Juniper St.
San Francisco, CA 94103
(415) 864-6033 by appt.
Originally from Sicily, Angelo Garro has been working as an "iron-art smith" for fifteen years, offering a spectrum of metalwork from ornate cathedral gates to intricate metal curtain rods with grape or olive branches.

Tasteful contemporary lighting designs at Highlights.



PLANTS AND LANDSCAPING

Greenlee Nursery
301 East Franklin Ave.
Pomona, CA 91766
(714) 629-9045
The largest source for ornamental grass west of the Mississippi, providing more th five hundred varieties to clients that inclu landscape architects Topher Delaney a Tito Patri.

Judy's Perennials
436 Buena Creek Rd.
San Marcos, CA 92069
(619) 744-4343 by appt.
Specializing in the unusual, with rare typ of such perennials as alstroemeria Mey hybrids, penstemon, salvias, callicarpa, a *Cassia bicapsularis* 'California Gold' as w as a variety of mixed plantings arranged an appealing gardenlike setting.

Limberlost Roses
7304 Forbes Ave.
Van Nuys, CA 91406
(818) 901-7798 by appt.
Bob and Kathy Edberg offer over 265 va eties of roses, from antique to moder showcasing David Austin's English rose Bob's private collection, which consists 850 varieties, can be seen on weekends.

Living Green
3 Henry Adams St.
San Francisco, CA 94103
(415) 864-2251
Located in the San Francisco design cente this store has a prime selection of specime plants, especially Hawaiian-grown interio plants, and an interesting assortment of a tique and contemporary containers.

Nursery at Garden Valley Ranch
498 Pepper Rd.
Petaluma, CA 94952
(707) 795-5266
Owner Ray Reddell's gardens are so lovel that they are frequently rented out for wed dings. He primarily sells fragrant roses, in cluding old garden varieties, and som perennials.



Nancy Carol Stanley's finely detailed linens

RED

Nothing so soft was ever so exciting.



he subtle new sensation from Giorgio Beverly Hills.

AVAILABLE AT OUR BEVERLY HILLS AND NEW YORK BOUTIQUES, AND SELECT STORES.
TO ORDER, CALL 1-800-GIORGIO ANYTIME.

GIORGIO
Beverly Hills



The lineup at Venetian Natural Marble.

Theodore Payne Foundation
10459 Tuxford St.
Sun Valley, CA 91352
(818) 768-1802
This worthwhile foundation for wildflowers and native plants has a twenty-one-acre nursery with more than six hundred species. They also carry an extensive selection of horticulture books.

Bruce Rogers Orchids
225 Velasco St.
San Francisco, CA 94134
(415) 467-4114
In the orchid business for thirteen years, Rogers sells and rents to top stores and private clients like Dianne Feinstein and Charlotte Swig, in addition to boarding orchids and providing consultations on building and maintaining an orchid collection.

Taylor's Herb Garden
1535 Lone Oak Rd.
Vista, CA 92084
(619) 727-3485
The Taylors live and work on this twenty-five-acre property, with a two-acre demonstration garden and ivy house. They stock 130 varieties of herbs, ranging from peppermint geraniums to coconut thyme.

RUGS

Y & B Bolour
920 North La Cienega Blvd.
Los Angeles, CA 90069
(213) 659-1888
This gallery has an extensive range of antique rugs and unusual tapestries from Aubusson and Savonnerie to oriental rugs and kilims to art deco and arts and crafts. They also restore and repair antique rugs.

Claremont Rug Co.
6087 Claremont Ave.
Oakland, CA 94618
(800) 441-1332
In a three-showroom gallery, a major West Coast source for old and antique oriental rugs (including a large selection of oversize rugs) and modern Persian rugs.

Blanche Moss
1250 South Beverly Glen Blvd.
Los Angeles, CA 90024
(213) 271-4042 by appt.
Moss started out as a collector of folk art and now has a gallery from which she sells early American hooked rugs (mostly nineteenth century) as well as quilts, colonial portraits, and weather vanes.

Soraya Rugs
Showplace Design Center
2 Henry Adams St., Suite 233
San Francisco, CA 94103
(415) 626-5757 to the trade only
Soraya offers antique Chinese and Persian rugs, European rugs from the sixteenth to the nineteenth centuries, kilims from Russia, and contemporary rugs from remote villages in Turkey, Pakistan, India, Nepal, and Rumania.

Joseph Toorian Antique Carpets
1240 East Colorado Blvd.
Pasadena, CA 91106
(213) 934-8308
Formerly named Kilejian, this rug retailer has a fine selection of eighteenth- and nineteenth-century European, Persian, and Caucasian decorative rugs as well as antique tapestries and European needlepoint.

STONE AND TILE

Bourget Brothers/Coast Flagstone
2213 South Sepulveda Blvd.
West Los Angeles, CA 90064
(213) 479-7538
Coast Flagstone has amassed more than 10,000 square feet of nineteenth-century cobblestone and also features bricks from the 1920s and '30s.

Clervi Marble Co.
221 Bayshore Blvd.
San Francisco, CA 94124
(415) 648-7165
Reputed to be the largest marble shop in the Bay Area, Clervi has been doing custom work for residential and commercial projects since 1917.

Dillon Tile Supply
2765 16 St.
San Francisco, CA 94103
(415) 431-9913
The oldest tile distributor on the West Coast, carrying a wide range of domestic and foreign ceramic tiles from Brazilian to American Olean to Villeroy & Boch.

Dura Art Stone
8175H Wells Ave.
Newark, CA 94560
(415) 797-9980
This is a new division of the fifty-nine-year-old Western Art Stone, specializing in molded planters, benches, urns, fountains, and columns.

Malibu Ceramic Works
1111 North Topanga Canyon Blvd.
Topanga, CA 90290
(213) 455-2485
Reproductions of 1930s Malibu tile using matte glazes and restoration of vintage tiles.

Stone Works
8627 Melrose Ave.
West Hollywood, CA 90069
(213) 659-1331 fax
Custom stonework for table bases, fireplace fronts, consoles, and tabletops. A favorite of Steven Spielberg's and Bob Hope's.

Venetian Natural Marble Co.
991 Harrison St.
San Francisco, CA 94107
(415) 392-6376
With over sixty-four varieties of marble, granite, travertine, and limestone, Venetian Natural designs tabletops, fireplaces, bathrooms, and floors. ▲

Editors: Joyce MacRae and Sharon Wick



Malibu Ceramic Works' historic design.

GOOD NEWS

History Repeats Itself!

FIREMAN'S FUND HELPS RESTORE VINTAGE HOME.

When fire swept through Lucianna Ross' showplace Portland Place home, what would have been a heartbreaking loss became instead a scrupulously faithful restoration.

Mrs. Ross had the foresight to protect her home with Prestige Plus from Fireman's Fund. Standard homeowners insurance would have replaced the house with another structure. But the higher limits and broader coverages of Prestige Plus guaranteed replacement of the architectural detail that made the original unique.

It wasn't easy. The supervising contractor had to embark on a nationwide search for craftsmen with the necessary skills. After eight months of work, the house was returned to its original grandeur.

Since 1863, Fireman's Fund has given people like Mrs. Ross the confidence to own homes and operate businesses of all kinds. We've done it by devoting our skills to property and casualty insurance, and by working with the finest independent agents and brokers.

For the name of an independent agent or broker representing Fireman's Fund, call 1-800-736-9741, ext. 18.

We may have good news for you.



Craftsmen complete repairs on fire-damaged doorways of Ross home in St. Louis.

© 1990 Fireman's Fund Insurance Company

Fireman's Fund. We Insure Good News.

Fireman's Fund



Kreiss Ranch, Rancho Santa Fe, CA

Day Dreams.



Dreams don't just happen under cover of night. Not when you're indulging in the sunlit pleasures of voluptuous shapes and antique-inspired wrought-iron elegance.

We design and manufacture Kreiss Collection furnishings not so much to suit your home, but your life.

Available through your designer.

Los Angeles • New York • San Francisco
La Jolla • Laguna Niguel • Palm Springs
Dania, FL • Atlanta • Dallas • Houston
Boston • Chicago • Denver • Indianapoli
Scottsdale • Washington D.C. • Honolulu
Tokyo, Japan

Corporate Headquarters:
145 W. 134th Street, Los Angeles CA 90
1-800-877-8890 • Fax 213-327-5982

KREISS
COLLECTIO
For the style of your li


SHARE THE MOMENT
WITH HOWARD MILLER
A moment of remembrance lives on and on, marked for you forever by your Howard Miller clock. For a full-color catalog of Howard Miller's world of clocks, send $5 to:
Howard Miller Clock Company
860 East Main Street, Zeeland, Michigan 49464
Pictured: The
Trade Showrooms: 15-D-6 Merchandise Mart, Atlanta;
C-306 IHFC, High
168 World Trade Center, Dallas

A Taste of the Country

California chefs discover talent down on the farm

BY JUDITH OLNEY

Farmers' markets are springing up everywhere in California, and everywhere Californians are flocking to them. Although you would expect a state that is one-third farm and ranch land and that grows fifty percent of the nation's fruits and vegetables to have prime produce readily at hand (or at least as close as the nearest supermarket), the big grocery chains buy unripe here just as they do in the East. If you want truly fresh food, you have to go to the farmers' market.

Californians are not only attending markets in droves, they are also persistently questioning growers about such health-related matters as how the soil was fertilized and whether or not crops were fumigated. There is a vociferous consumer demand for safer food as more and more people are taking charge of what they put into their bodies. In a trickle-down effect, customers are also seeking out restaurants that serve organic produce, motivating chefs to search out the best possible sources. In many of California's restaurants, as in an increasing number of eating places all over the country, chefs have realized they can't just order wholesale and accept produce picked long ago and far away. Instead, they rely on the bounty of fruits and vegetables found at the farmers' market, keeping specific suppliers in mind when preparing certain recipes. Another alternative is to order what they need from individual "subscription" or "boutique" farmers, who provide that morning's crop for that evening's meal. Either way, there is a noticeable difference in the finished dishes. Colors are brighter, textures are crisper. Salads taste of sun and fresh air. Health-conscious diners can only benefit from this tightening link between farmer and cook.

Chef-owner Bradley Ogden of the handsome Lark Creek Inn has shopped Marin County Farmers Market in San Rafael for the past seven years. He often experiences a "creative high" in the market, where inspiring new ingredients and color combinations appear regularly: "The sight of fuchsia cranberry beans next to peach tomatoes or the smell of a perfumed melon might influence the entire menu for an evening. My customers have come to expect this kind of daily experimentation." For the main ingredient of his roasted winter squash soup, Ogden prefers two farms in particular at the Marin market, Me Gusta and Frog Pond Farms. Neither place uses cold storage, so not long after the squash is picked it's in the kitchen ready to be cooked. Ogden's main criterion in selecting squash is weight: "I choose the heavier ones



Chefs Mary Sue Milliken and Susan Feniger, below, sift through produce at the farmers' market, bottom, looking for apples to put in their Mexican fried apple tart.





Waikoloa, The Big Island of Hawaii

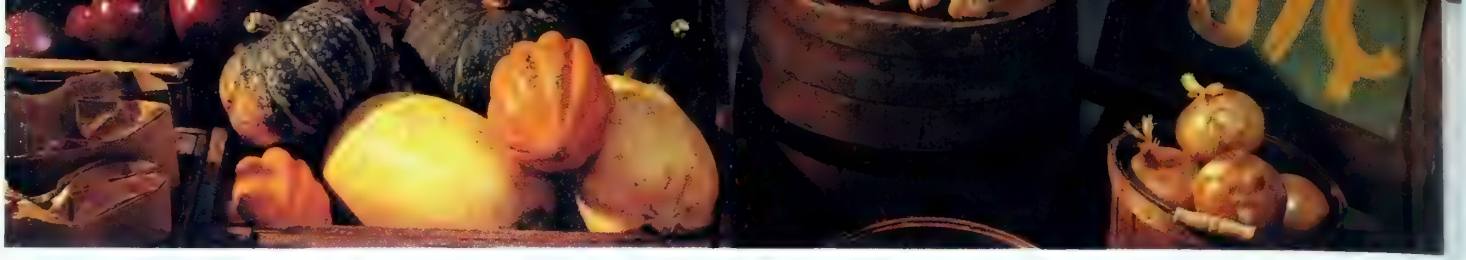
HYATT REGENCY WAIKOLOA™

A HYATT RESORT AND SPA

Pamper yourself in our magnificent spa or take the challenge of any of our three championship golf courses.

For reservations or more information about Hyatt Hotels and Resorts worldwide, call your travel planner or **1-800-233-1234.**

Hyatt Hotels and Resorts worldwide encompasses hotels managed by two separate companies - Hyatt Hotels Corp and Hyatt International Corp



Bradley Ogden often experiences a "creative high" at the farmers' market

because they've been given more time to grow. I stay away from the very large ones, though, because they tend to lose their flavor."

Michael Chiarello, from Tuscany-tinted Tra Vigne in Saint Helena, has the greens for his quail with menisha (a regional Italian vegetable soup) delivered to him from Forni-Brown Gardens, a boutique in Calistoga. "When you simplify your cooking, as I've done, there's nothing to hide behind in the dish, so I really have to pay attention to how the greens are grown," Chiarello explains. "With chicory, the more sun it gets, the more bitter it is. If I want a sweeter leaf, I can tell Forni-Brown to use more shade cloth or to pick it earlier in the day." Susan Feniger and Mary Sue Milliken, owners of City Restaurant and Border Grill, both in Los Angeles, employ a more directly hands-on approach when looking for apples at the Santa Monica Certified Farmers' Market to put in their Mexican fried apple tart. Sifting through the Granny Smiths grown by the Sherrill Apple Orchard, the chefs scour bushels for the fattest specimens, feeling for soft spots and biting into one here and there to test for crunchiness. "Basically," says Milliken, "we look for apples that have been on the tree the longest."

With its interest in safe nutritious food and its forward-looking, demanding young chefs, bellwether California gives exciting indications of a powerful movement toward healthier—not to mention tastier—eating that will most certainly spread nationwide in this new decade of environmental awareness.

BRADLEY OGDEN'S ROASTED WINTER SQUASH SOUP

- 2½ pounds acorn, hubbard, or delicata squash
- 2 tablespoons unsalted butter
- 1 heaping cup coarsely chopped yellow onion
- 1 tablespoon minced fresh sage or 1 teaspoon dried
- Large pinch allspice
- 1 tart apple, peeled, cored, and diced
- 4 cups chicken stock
- 1–2 tablespoons lemon juice
- Salt
- ¼ teaspoon cracked black peppercorns
- ¼ cup chopped toasted walnuts

Preheat oven to 425 degrees. Quarter and seed squash. Roast in baking pan 1 hour or until very soft. While squash roasts, make soup base. In saucepan melt butter. Add onions, sage, and allspice. Cover and cook onions 10 minutes or until tender. Add apple and chicken stock, bring to a simmer, and cook 15 minutes. Scoop pulp from squash and add to soup stock, simmering 5 minutes. Puree in a blender, then strain through a fine-meshed sieve. Add lemon juice, salt to taste, and pepper. Ladle into hot soup bowls and garnish with walnuts. Serves 4–6.

MICHAEL CHIARELLO'S QUAIL WITH MENISHA

- 8 quails
- 2 tablespoons balsamic vinegar
- ¼ cup olive oil
- 1 teaspoon fresh thyme

Menisha

- 1 large fennel bulb
- 1 bunch chard (about 12 stalks)
- 1 bunch chicory, well washed
- ⅓ cup olive oil
- 1 large yellow onion, minced
- 4 cups chicken stock
- 1 ham bone or 1 thick slice prosciutto
- 8 small red potatoes
- 1 tablespoon fennel seeds
- 4 bay leaves
- Salt and freshly ground pepper

Prepare quail by cutting the first joint off the wings. Combine balsamic vinegar, ¼ cup olive oil, and thyme, rub into quail, and set aside.

Menisha. Trim feathery greens off fennel and mince. Cut fennel bulb into ¼-inch dice. Bring a pot of salted water to boil. Cut chard and chicory into small shreds and blanch in boiling water 1 minute to remove bitterness. Drain and refresh under cold water. Squeeze greens dry. Heat ⅓ cup olive oil in a large pot. Add minced onions and diced fennel and sauté 5 minutes, but do not allow to brown. Add stock, ham bone, fennel seeds, and bay leaves. Cover and simmer 45 minutes. Skim well. Add potatoes and cook until tender. Stir in blanched greens and minced fennel greens and cook 5 minutes. Season with salt and pepper to taste. Turn off burner and let covered menisha steep while quail is cooking.

Preheat oven to 375 degrees. Salt and pepper quails and roast 12 minutes. Ladle thick menisha onto plates and top with 2 quails per person. Serves 4.

SUSAN FENIGER AND MARY SUE MILLIKEN'S MEXICAN FRIED APPLE TART

- 6 large Granny Smith apples or 8 smaller winesaps
- 1½ sticks butter, melted
- 2 cups sugar
- ¼ cup water
- 1 package puff pastry
- 4 ounces crème fraîche

Preheat oven to 325 degrees. Peel, quarter, and core apples. Cut quarters into ¼-inch wedges and put in bowl. Pour butter over apples. Place sugar and water in a large sauté or high-sided frying pan. Stir over medium-high heat until sugar caramelizes to a rich color. Add apples and continue stirring and frying until the slices are plump and glazed brown (about 3 minutes); they must retain their shape. Strain slices using slotted spoon and set aside. Continue simmering the caramel mixture briefly to thicken.

Cut out 10-inch puff pastry round and bake according to package directions. Arrange apple slices on pastry in concentric circles starting from outside edge. Brush apples lightly with glaze and bake tart 25 minutes. Remove from oven and brush apples lightly with more glaze. Briefly whip the crème fraîche until thick. Serve tart hot and top each portion with a spoonful of crème fraîche. Serves 8. ♠



A real Surprise story on beef.



Fire up the skillet and man the steak knives. I've traveled down route 258 to Surprise, Indiana, and what did I find? A major surprise. Never have the facts proved so delicious; never have figures looked so good. Surprise: lean, trimmed beef has no more cholesterol than chicken without the skin. And only 1.5 grams more saturated fat—or about 14 calories.** No wonder those Hoosiers are happy. They've also discovered the Skinniest Six, the leanest cuts of beef. So need I say the magic words "marinated sirloin"? Unwrap the steak, toss the salad and call in the army of friends. People in Indiana are already celebrating with—you guessed it—a Surprise party. See you in the next town. BEEF



ROUND TIP **157** *calories*
5.0 gms total fat (2.1 gms sat. fat)*

TOP ROUND **153** *calories*
4.2 gms total fat (1.4 gms sat. fat)*

TOP LOIN **176** *calories*
8.0 gms total fat (3.1 gms sat. fat)*

EYE OF ROUND **143** *calories*
4.2 gms total fat (1.5 gms sat. fat)*

TENDERLOIN **179** *calories*
8.5 gms total fat (3.2 gms sat. fat)*

TOP SIRLOIN **165** *calories*
6.1 gms total fat (2.4 gms sat. fat)*

Beef.
Real food for real people.

**Source: USDA Handbook 8-13 1000 Rev. Figures are for a cooked and trimmed 3 oz. serving. 4 oz. uncooked yield 3 oz. cooked*
***Here are the respective averages for saturated fat, fat and cholesterol in a 3 oz. serving. Lean beef: 3.2 gms; 8.4 gms; 73 mgs. Skinniest Six Cuts: 2.3 gms; 3.2 gms; 69 mgs. Skinless chicken: 1.7 gms; 6.3 gms; 76 mgs.* *©1991 Beef Industry Council and Beef Board.*

His & Her Arts & Crafts

San Franciscans Arthur and Lucia Mathews mastered many media

BY JEROME TARSHIS

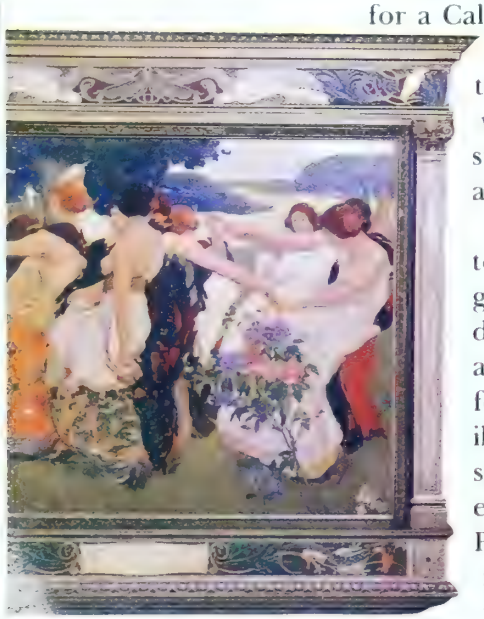






Arthur Mathews and Lucia Kleinhans, below, c. 1890, before their marriage. Above: A chair from the Furniture Shop. Above right: His *Monterey Cypress #3*, 1933.

The arts and crafts movement, originating in England and taking its ethical fervor from such writers as John Ruskin and William Morris, was transformed when it reached northern California, where hedonism and the enjoyment of landscape played a larger part in the local character than love of intellect or good works. Some of those cultural differences are exemplified in the work of two outstanding San Francisco artists, Arthur F. Mathews and his wife, Lucia Kleinhans Mathews. Like William Morris, the couple produced a variety of handsome objects, including paintings, furniture, and printed books. Unlike Morris or Ruskin, the Mathewses were not concerned with building socialism or reviving the medieval past. They stood for a Californian ideal of the good life. Ancient Greece and the Far East provided them with inspiration, and the resulting stylistic synthesis was as much pagan as Christian.



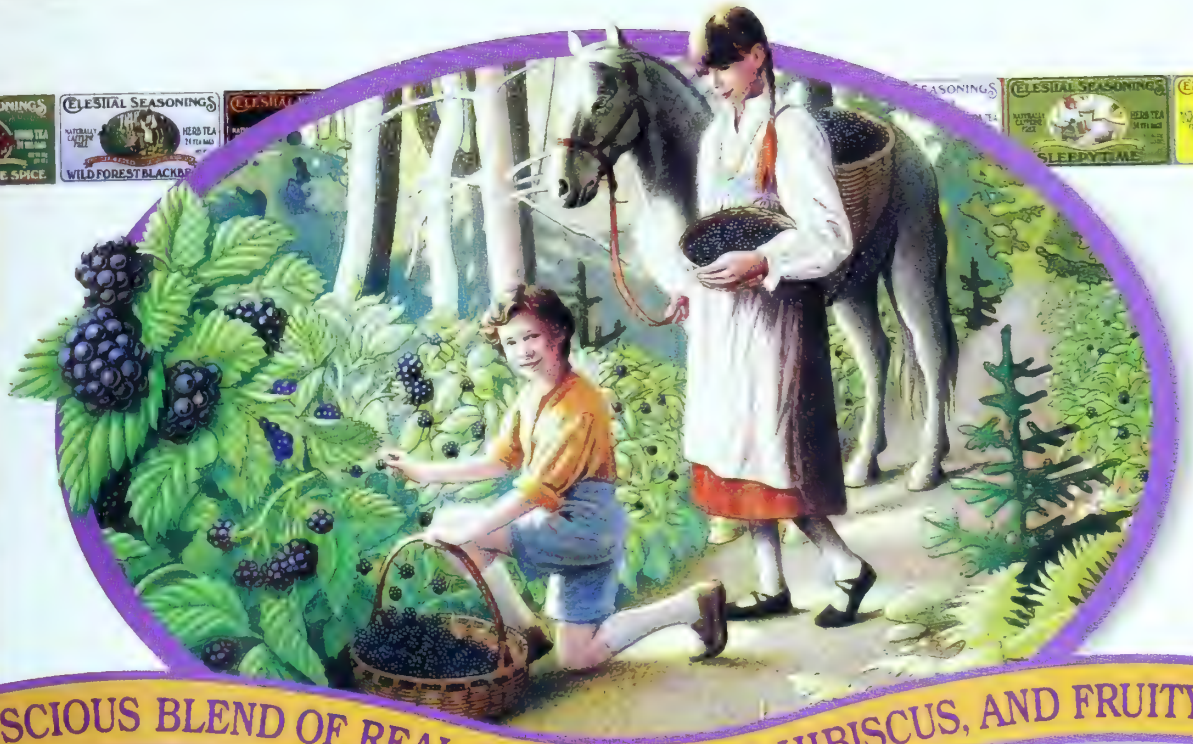
In 1875, at the age of fifteen, Arthur Mathews began his artistic career as a draftsman for his father, an architect in Oakland, California. After working as an illustrator and graphics designer for a San Francisco engraving firm, he went to Paris in 1885 to study painting. Four years later he returned to San Francisco and began teaching at the California School of Design, where he was director from 1890 to 1906. Between his position at the school, his success as a practicing artist, and his forceful personality, Mathews was for many years the most eminent figure in San Francisco's art community. Lucia Kleinhans entered the school in 1893. Mathews recognized her ability at once and married her the following year. Although he dominated the resulting partnership, he was given to saying that she might well be the better artist of the two, which shows a generosity of spirit hardly universal among male artists, then or now.



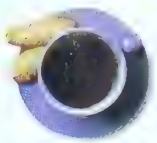
The San Francisco earthquake and fire of 1906 offered Arthur and Lucia Mathews a splendid opportunity. Damaged buildings were refurbished and many new buildings went up; the result was an enormous demand for interior decoration. With financial backing from a local businessman, John Zeile, the Mathewses responded by opening the Furniture Shop. The shop sold individual objects but specialized in creating whole interiors. It supplied its clients with murals and easel paintings, custom frames, furniture, wood paneling, and other decorative accessories. The Mathewses worked on public buildings as well as private houses. Their largest single



A painted desk by the couple, above. Left: Arthur Mathews's *Youth*, c. 1917, in its original frame. Right: A 1918 Lucia Mathews table.



A LUSCIOUS BLEND OF REAL BLACKBERRIES, HIBISCUS, AND FRUITY HERBS



We had just finished dinner so I poured a BIG CUP *and let the steam warm my face as I sipped my first sip and* s l i p p e d s l o w l y a w a y *from him and the little kitchen table into a lush forest wood, because* **I** *was a* **gypsy** *and* **I** *was queen of a band of* **wild forest** *gypsies with whom I ate* ***blackberries*** *that* l i n g e r e d *in the corner of my* **smile** *as I sank into an orange peel sunset that* ***melted*** *into a blackberry night and then, one of the many* **WILD** *forest gypsies said, "*HONEY*, isn't it your turn to do dishes?"*



A DIFFERENT CUP OF TEA

project, in 1913, was the decoration of a Masonic temple in San Francisco. In peak periods the shop employed as many as fifty craftsmen, but its designs were always closely supervised by the Mathewses.

The two artists were markedly different as painters. Typically the paintings of Lucia Mathews were far smaller, more intimate in feeling, and more emotionally accessible than those of her husband. Although he was a muralist and executed many public commissions, his paintings tended to be subdued and self-contained rather than declamatory; they did not directly engage the viewer. As a man of the nineteenth century, Mathews seemed to believe that everything refined must necessarily go on in twilight. He found the impressionists too free in their use of color: true art called for something more harmonious and restrained.

Like Sir Joshua Reynolds, Arthur Mathews advocated idealization rather than the realistic imitation of nature. The Monterey cypress and other local vegetation were represented in his paintings as well as the Furniture Shop's decorative objects, but Mathews took the appearance of nature primarily as a source of design for stylized pictorial elements. His use of flattened perspective and simplified form owed much to the linear style of Greek vase painting as well as to the work of such nineteenth-century artists as Whistler and Puvis de Chavannes.

Arthur Mathews filled his furniture with classical columns, pediments, caryatids, and similar architectural motifs. Lucia's specialty was the use of floral and other botanical forms. The California poppy became almost a signature for the couple, as the butterfly was for Whistler, and their furniture was also adorned with representations of pine trees and cypresses, grapes and oranges, magnolia leaves and peonies. Both in painting and in the design of decorative objects, the Mathewses reflected the values of a culture devoted to outdoor living.

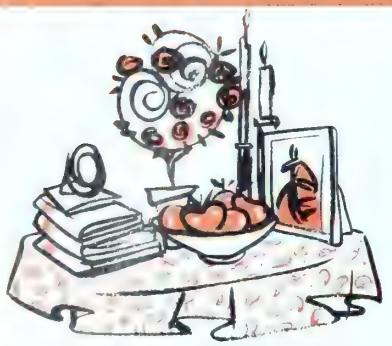
Another Mathews enterprise occasioned by the earthquake was an illustrated monthly magazine, *Philopolis*, published from 1906 to 1918. At the beginning it was devoted almost entirely to Arthur Mathews's views on how San Francisco ought to be rebuilt; in later years *Philopolis* became a genteel literary magazine. During the same period the Mathewses published limited-edition books designed by themselves and also did job printing for other small publishers.

Like the British originators of the arts and crafts movement, Arthur and Lucia Mathews brought together the fine and applied arts, which were commonly practiced by different people, often separated by a wall of class distinction. But in England and in those parts of America that looked to England for a model of upper-class living, the arts and crafts movement was a secular form of missionary endeavor, concerned with high-mindedness as much as with beauty. By contrast, the Mathewses were unabashedly producing luxury goods. They used expensive materials, adhered to high standards of finish, and were largely untouched by the austerity that characterized so many other crafts workers.

For the first two decades of the twentieth century the Mathewses were at the center of San Francisco's cultural community. After World War I, however, taste went in new directions, influenced by a more cosmopolitan modernism imported from Europe. Younger artists and patrons reacted against the long and often autocratic dominance of Arthur Mathews.

In 1920 the Furniture Shop closed. The Mathewses continued to work but gradually fell into obscurity. Arthur died in 1945, Lucia ten years later. As the modern art that displaced them has itself come to seem historical, there has been a growing interest in such turn-of-the-century figures. In their own time and place Arthur and Lucia Mathews were important artists, and the vision of California life they articulated remains attractive today. ▲

HG DIRECTORY



A monthly guide to the toll-free numbers of prestigious advertisers in the building and remodeling, furniture, home fashions and tabletop markets. Call for further information about products and services, to order brochures or for information on store locations.

BUILDING AND REMODELING

American Standard 800-821-7700 X4023
Andersen Corporation 800-426-4261
DuPont Corian 800-4-CORIAN
G.E. Appliances 800-626-2000
Kohler Color Coordinates 800-772-1814 DEPT HG
Kohler Company 800-4-KOHLER
Marvin Windows 800-346-5128
PPG Industries, Inc. 800-2-GET-PPG

FURNITURE

Century Furniture Company 800-852-5552
Dapha, Ltd. 800-334-7396
Donghia Furniture/Textiles 800-DONGHIA
Drexel Heritage Furnishings Inc. 800-447-4700
Expressions Custom Furniture 800-544-4519
Hekman Furniture 800-253-9249
Henredon Furniture Industries 800-444-3682
La Barge 800-253-3870
Roche-Bobois 800-225-2050
Speer Collectibles 800-241-7515
Taos Furniture 800-443-3448
Thomasville Furniture 800-225-0265

HOME FASHIONS

Armstrong World Industries, Inc. 800-233-3823
Charles Barone 800-8-BARONE
Cynthia Gibson, Inc. 800-272-2766
Duette by Hunter Douglas 800-32-STYLE
DuPont® "Stainmaster" Carpet 800-4-DUPONT
Laura Ashley Home Collection 800-223-6917
Monsanto Wear-Dated Carpet 800-322-NEAR
Revman 800-237-0658
Wamsutta/Pacific 800-344-2142
Winstead Carpet Collection 800-252-5820

TABLETOP

Durand International 800-334-5014
Georg Jensen 800-223-1275
Lalique 800-CRISTAL
Lenox China & Crystal 800-635-3669
Noritake Company, Inc. 800-562-1991
Orrefors 800-433-4167
Reed & Barton 800-343-1383
Royal Copenhagen 800-223-1275
Swarovski Silver Crystal 800-556-6478

ILLUSTRATION: LEONARD CADIENTE

ADVERTISEMENT



K. SPIEGELMAN INTERIORS

itiques · reproductions · fine art · kilim and nomadic rugs

antique restoration services

623 n. almont drive, west hollywood, ca 90069 213·273·2255 fax 213·273·4437

represented by: Holly Hunt, Ltd. · 1728 Merchandise Mart, Chicago, Ill. 60654 312·661·1900

275 Market Street, Minneapolis, MN 55405 612·332·1900

The last great land of California.



From the Halpern series on "Ennisbrook." Photographed in July of 1989.

THE VERY HEART OF MONTECITO, AMERICA'S LAST GREAT, ELEGANT COMMUNITY.

A small number of generously proportioned estate sites priced from $950,000. Each bordered by acres of lush meadow, thick forest and untouched ancient Indian campgrounds.

Also, The Casitas. Eighteen fabulous, ready-to-live, individual homes. Fully-maintained. Beginning at $1,350,000. Two-foot thick walls in the tradition of hand-finished adobe. Twenty-foot ceilings. Historic designs brought current by Zehren.

For decades, the estate of California's world-champion polo pioneer, Elmer J. Boeseke, Jr., these incomparable ocean and mountain views are currently available for those with an above-average standard of living.

Please contact Charles Farish, (805) 969-5973. Available information includes a filmed tour of Ennisbrook and Montecito hosted by Lauren Bacall, as well as a detailed album of photography.

ENNISBROOK

MONTECITO, CALIFORNIA

MCMXC JACK THEIMER & ASSOCIATES
SANTA BARBARA

SUBJECT TO CHANGE

TIMELESS ELEGANCE



GIRASOLE

direct importers

English Pine Antiques • Hand Painted Italian Majolica • Collectables

38 East Colorado Boulevard, Old Pasadena, California 91105 • (818) 449-2500



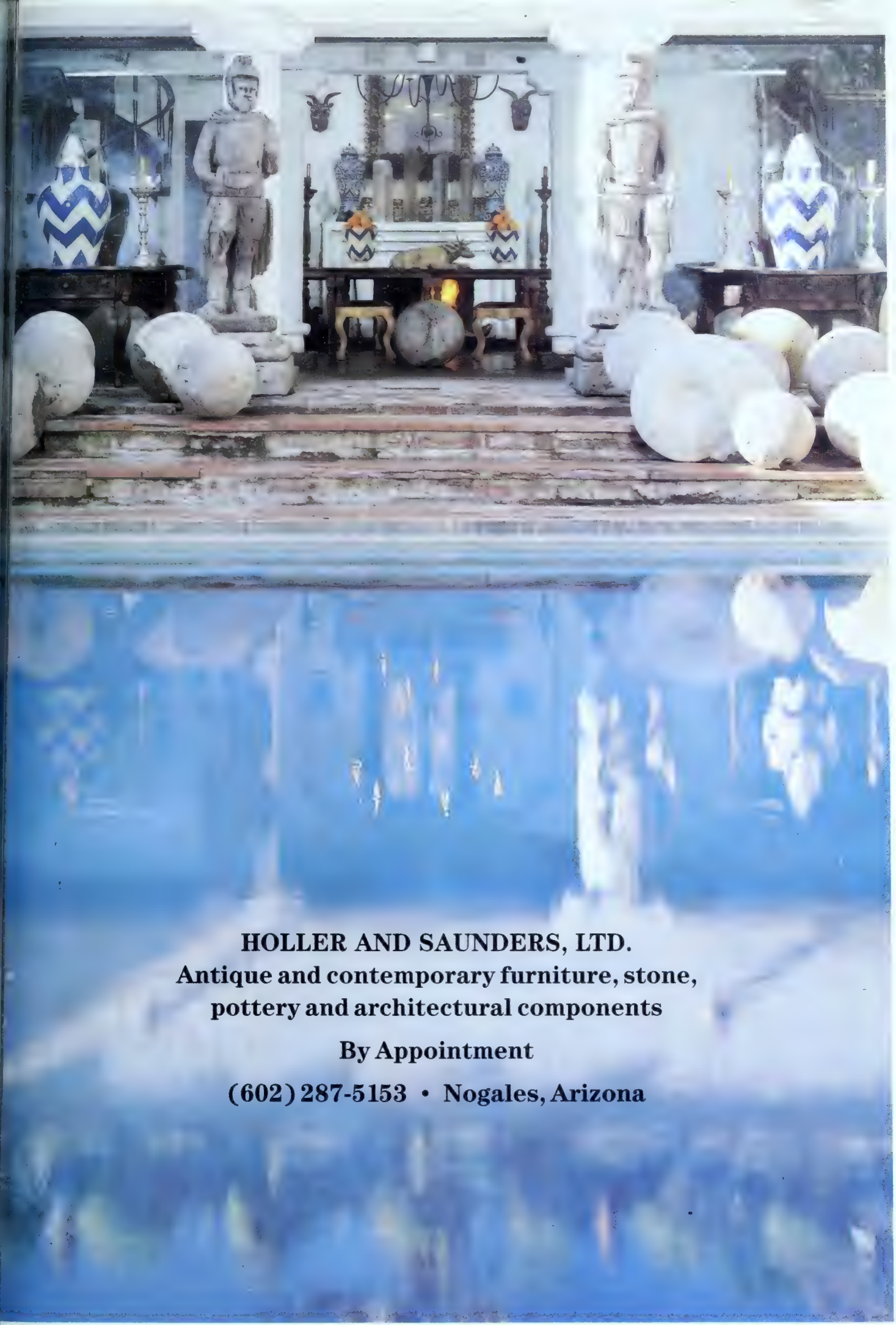
BARBARA HEINRICH
18K GOLD INTERLOCKING BRACELET



BENNETT BEAN CERAMIC BOWL WITH GOLD LEAF

SUSAN CUMMINS GALLERY

12 MILLER AVENUE
MILL VALLEY, CA 94941
415-383-1512



HOLLER AND SAUNDERS, LTD.
Antique and contemporary furniture, stone, pottery and architectural components

By Appointment

(602) 287-5153 • Nogales, Arizona

THOMAS CALLAWAY

BENCH X XVIII WORKS

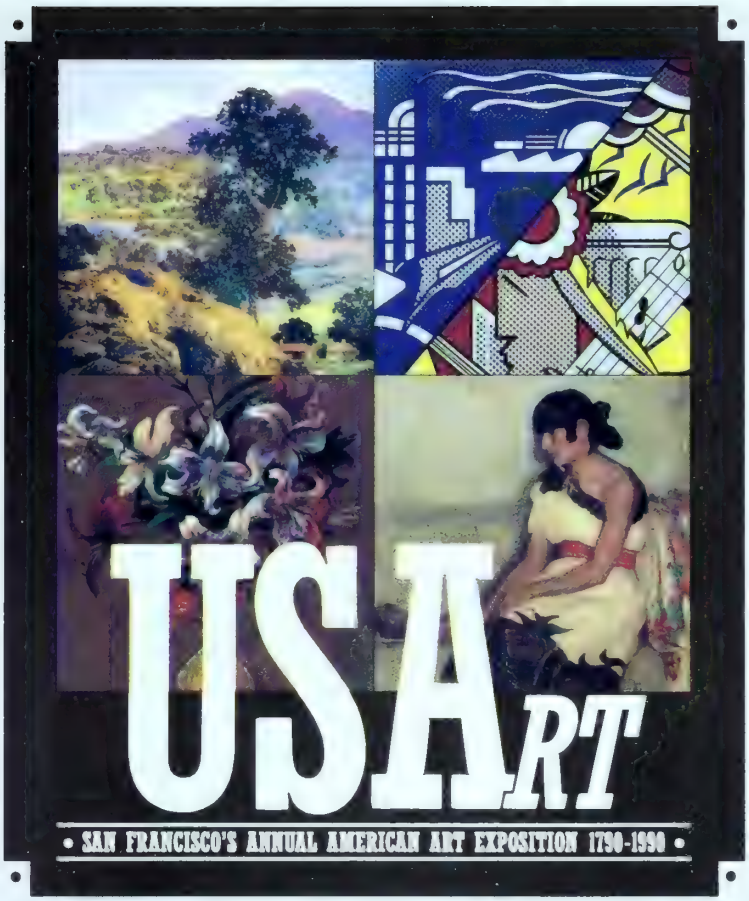
INCORPORATED

A design collection of classic, period style seating,
featuring upholstered club chairs, sofas, and benches,
in fabric, hand patined leathers, and wood.



The Soutine Club Chair
in fabric or leather

TEL 213 447 · 2889 LOS ANGELES FAX 213 447 · 0112



Sixty-five national galleries will feature works of art available for purchase.

Friday, February 22, *11:00 a.m. to 7:00 p.m.*
Saturday, February 23, *11:00 a.m. to 6:00 p.m.*
Sunday, February 24, *Noon to 5:00 p.m.*

The Concourse at Showplace Square
Eighth at Brannan Streets, San Francisco.

All admissions are ten dollars, including catalogue and repeat admissions.

Gala Preview
Thursday, February 21, 6:00 to 9:00 p.m.
to benefit the Archives of American Art.
For reservations call 415/556 2530. Archives of American Art

Managed by Caskey Lees,
P.O. Box 1637, Topanga, California 90290
213/455.2886

Illustrations courtesy, F E Keeler Fine Art, J Noblett Gallery, Stary-Sheets Gallery, Zaplin-Lambert Gallery

ARTE DE MEXICO

THE ULTIMATE IN SOUTHWEST DESIGN



SEVEN WAREHOUSES ALL IN ONE LOCATION: CONSISTING OF A MULTI—MILLION DOLLAR INVENTORY IN SUCH ITEMS AS FURNITURE, LIGHTING, ARCHITECTURAL APPOINTMENTS, ANTIQUES, NUMEROUS ARTIFACTS, ETC., ETC.

ONE DAY TOURING OUR WAREHOUSES IS EQUIVALENT TO YEARS OF SEARCHING IN MEXICO.

5356 RIVERTON AVE. NORTH HOLLYWOOD, CA 91601 (818) 769-5090



NTERMEZZO

OLLECTION

F WICKER

ND METAL

URNITURE

e inspired use of wicker with metal is shown in the Intermezzo Collection of arm chair, side table, console table, dining

airs, table base, pedestals and magazine rack. Through our exclusive stores and through the trade: San Francisco, Los Angeles,

ew York, Chicago, Atlanta, High Point, Dallas, Denver and Seattle. PALECEK, 800/274-7730, in California 415/236-7730.

PALECEK™

The Furniture That Built A Legend



King Henry VIII Bed *with Mirrored/ Illuminated Headboard & Canopy*

In each exquisite design lies the beauty of the past translated into the most exciting designs of living for today.



Duchess Chair

For the Complete PM Portfolio send $15 to: Dept. H

8772 Beverly Boulevard West Hollywood CA 90048

(213) 655-6238 FAX (213) 655-6485

PM

Phyllis Morris

Designer & Manufacturer of Exceptional Furniture



Down to Earth

Bronze

J. Seward Johnson, Jr.

Lifesize Bronze Sculpture

SCULPTURE PLACEMENT, LTD.

P.O. Box 9709, Washington, D.C. 20016
tele: 202•362•9310 fax: 202•944•4416

GIFT BOOKS

Hardcover: Clothbound and slipcased ($45)
Museum Edition: Handsigned and numbered, forest green leather or suede bound, with an original drawing ($900/$925)

PARTICIPATING DREXEL HERITAGE WINTER SALE DEALERS

CALIFORNIA

Bakersfield
Hutchinson Interiors

City of Industry
J.H. Biggar Drexel Heritage

Concord
Suburban House

Cupertino
Suburban House

Fresno
Berg Furniture
Kirkwood's Design Gallery

Huntington Beach
Homestead House

Irvine
Homestead House

Laguna Hills
Homestead House

Lompoc
Linden's Inc.

Long Beach
Homestead House

Los Angeles
Homestead House

Menlo Park
Flegel's Home Furnishings

Merced
Slater's Furniture Galleries

Modesto
Slater's Furniture Galleries

Montclair
J.H. Biggar Drexel Heritage

Oakland
Bermans Home Furnishings

Pasadena
J.H. Biggar Drexel Heritage

Riverside
J.H. Biggar Drexel Heritage

Roseville
Suburban House

San Diego
V.J. Lloyd

San Rafael
Casa Marin, Inc.

Santa Barbara
Garrett's Furniture Gallery

Santa Rosa
Lings Home Furnishings

Solana Beach
V.J. Lloyd

Woodland Hills
J.H. Biggar Drexel Heritage

DREXEL HERITAGE
Because it's home.®

There's a place where you can make a statement without saying a word.



Winter Sale Now in Progress

This dining room from the Devoncourt collection by Drexel and many other fine selections are specially priced for exceptional value. See your nearest authorized dealer for details.

For the name of the dealer nearest you, call toll free 800-447-4700. For a complimentary Devoncourt Brochure, write Drexel Heritage Furnishings Inc., Dept. 490-2E, Drexel, NC 28619.

DREXEL HERITAGE

Because it's home.®

Varoom with a View

Mitsubishi puts a new spin on sports car comfort

BY MARGY ROCHLIN



When driving the Mitsubishi 3000 GT VR-4, one popular assumption about southern California's automobile culture—that owning a conspicuously flashy car is about advertising one's financial ranking—stops making sense. You might instead buy this grand touring car because it opens up the world. When you're in the Mitsubishi, people are perpetually approaching you—at stoplights, in parking lots, by the gas pump—and conversing in tones so familiar that you're sure you've spoken to them before, you've just forgotten where. A simple visit to a coffee shop can mean exiting to find a group of grown men in conservative suits—total strangers themselves—huddled around the car, wondering out loud to each other about this sleek mutant automobile. In my experience, only puppies and infants are as effective at melting social barriers.

Created to compete with the Nissan 300 ZX and the Toyota Supra Turbo, the Mitsubishi 3000 GT VR-4 is one of those hybrid vehicles that look as if several cars have been grafted together. From one angle, the smooth fiberglass prow reminds you of a Corvette, only shrunken slightly. When the Active Aero system—an airdam and a pop-up spoiler that allow for more road-gripping control at higher speeds—automatically deploys at 50 mph, the car has been mistaken for a Porsche. The fish gill–like raking on the sides is what prompted a long-haired blue-eyed Scotsman on a Harley-Davidson to stick his head inside my window. "I thought it was a *Ferrari*," he informed me in a thick burr, then flashed such a genuinely friendly smile that I blushed.

The current obsession among the manufacturers of affordable sports cars is making speedy automobiles that are comfortable enough for everyday use. So it is that the Mitsubishi handles well—with four-wheel steering, four-wheel drive, and electronically controlled suspension—and also has the kind of pickup that responds to the daintiest foot tap. There are two sets of radio controls, one right above the stick shift and another on the steering wheel, and many other such felicities. The small screen in the center of the dashboard, the one that looks like the world's least complicated Nintendo game, is actually a liquid crystal climate control display: red, blue, and amber arrows indicate in which direction the air is traveling and its exact temperature. There are even two rear seats, although the likelihood of talking a pair of your friends into this abbreviated cubbyhole is remote; it's better to collapse the seats entirely and use the space for cargo.

> The exhaust pipe sounds like Louis Armstrong

But certainly the most unique invention is the Active Exhaust system, something that allows you to choose for your muffler one of two aural personalities. There is the kitty-purr of "tour" and the "sport" setting, which makes the Mitsubishi 3000 GT VR-4 sound as if Louis Armstrong had taken up residence in the exhaust pipe every time you gun the engine. The dual-mode exhaust serves a mechanical purpose—by opening up the muffler you get eighteen more horsepower—but this is beside the point. For the most part, Active Exhaust appeals to the same sensibilities that made you clip playing cards to your wheel spokes: it sounds great. And if all it takes is *varoom* noises to make someone happier, it seems a shame that no one thought of it sooner. ♠

THE Mark Hampton COLLECTION

Mark Hampton designs for Hickory Chair combine the classical forms of the th Century and Regency eras, with the whimsical, eccentric furniture s of the early Victorian period, and the soft comfortable upholstery of the early 20th Century.

According to Mark, "My Collection includes a variety of designs for people whose ideas about decorating span many different styles and periods. antic, cozy interiors evoke a gentle past that can be felt throughout e Collection. I am that type person and want that kind of comfort in my own home."



"My wife and I wanted a canopy bed for our home in Southampton. The Duchess of Marlborough found the original of this late Georgian bed for us."

"Our Southampton dining room combines painted chairs derived from a provincial Hepplewhite original."



"My favorite place to paint in the country is facing the garden, at this table with legs carved to resemble bamboo."



At home with ...

HICKORY · CHAIR®

AMERICA'S FINEST COLLECTIONS OF TRADITIONAL FURNITURE

For a Mark Hampton Collection catalog, send $10 to Dept. HG-30291, Box 2147, Hickory, NC 28603. Division of Lane®.

LIVING WITH

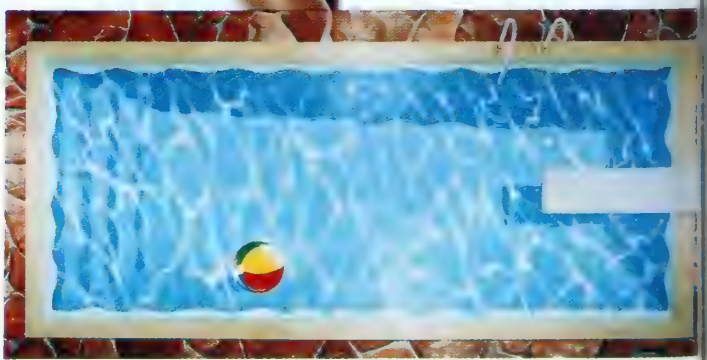
style

BY WENDY GOODMAN

From coast to coast, designers are making a splash with water



In the swim. Clockwise from left: Gottex's watery maillot and tunic; trompe l'oeil swimming pool canvas by Evans & Brown; sea-colored cotton from Osborne & Little; Seguso's rippling Venetian glass vase for Tiffany & Co.; Morning Tide glass plates by Izabel Lam; Christine Van der Hurd's undersea rug; foamlike cuff by Jessica Rose at Artwear. Details see Resources.





© 1990, HANES HOSIERY, INC.


swaim
by john mascheroni
CINCINNATI • SEATTLE • PALM BEACH • DANIA • NEW YORK • CHICAGO • MIAMI • DALLAS
ATLANTA • WASHINGTON • SAN FRANCISCO • LOS ANGELES • BOSTON • HOUSTON • DENVER
PHILADELPHIA • TROY • MINNEAPOLIS • FT. LAUDERDALE • LAGUNA BEACH • BOYNTON BEACH
P.O. BOX 4189, HIGH POINT, NORTH CAROLINA 27263 (919) 885-6131
PLEASE FORWARD $10.00 TO RECEIVE A CATALOG

california

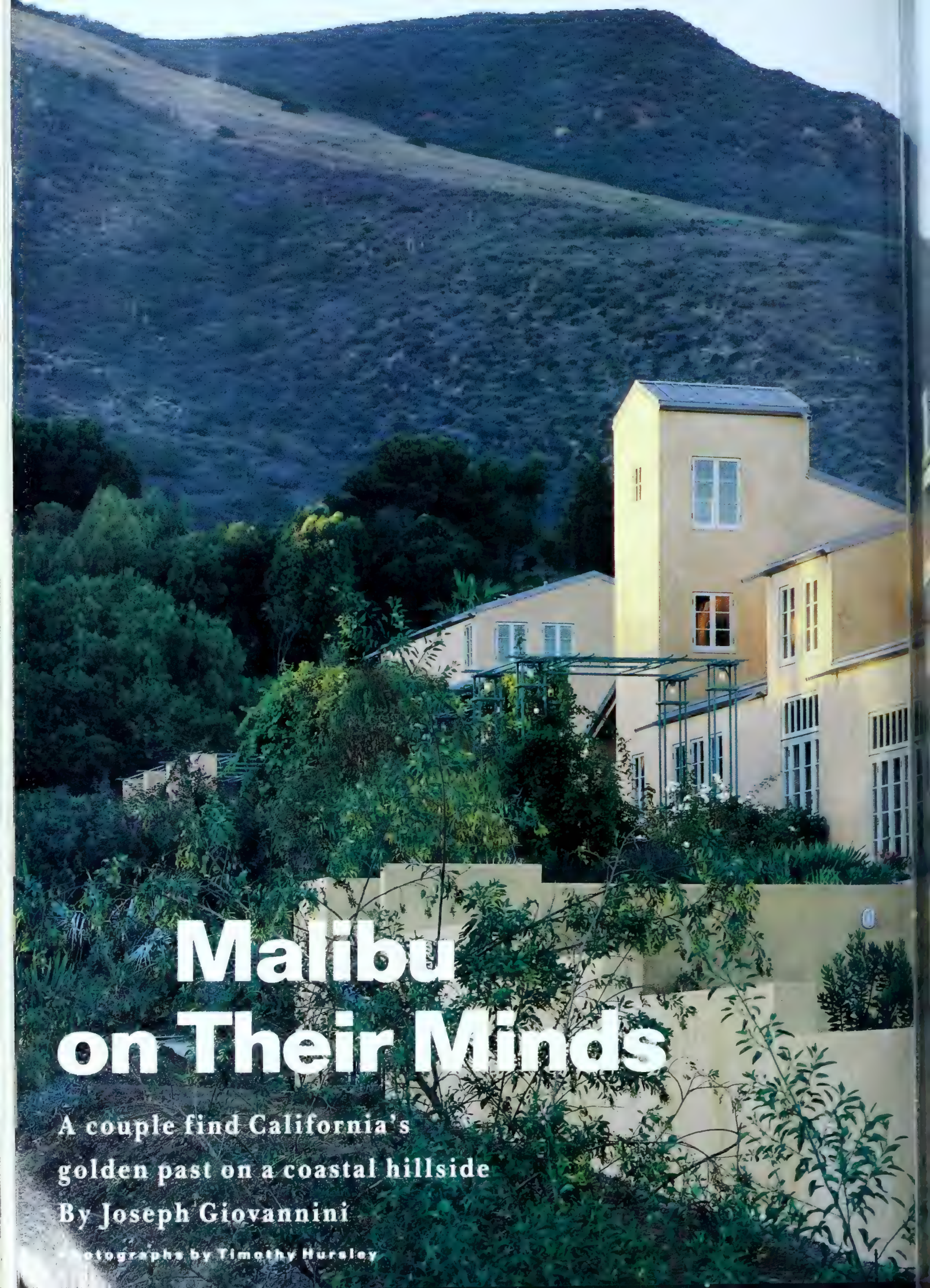
COMING OF AGE in the sixties, I danced to the Beach Boys and the Mamas & the Papas (particularly "California Dreamin' "), wondered at Mario Savio and the Free Speech Movement at Berkeley, and laughed at the very bad but very funny Annette Funicello and Frankie Avalon movie *Beach Blanket Bingo*. So you could say I've had my contact with the California myth. That the richness and diversity of life there are as real as they seemed has been borne out in my current life as editor of HG and frequent traveler. On my first California trip for the magazine, I was startled by the lengths people went to in search of the unique piece of craftsman-designed furniture, the appropriately re-created bronze-cast hardware. And while the history of the state is shorter than the history of its eastern counterparts, there has always been an impressive degree of respect for its monuments and artifacts, however recent they are. In this issue devoted to California, we highlight such appreciation for the past with HG creative director Charles Gandee's story on the restoration of Richard Neutra's 1959 Loring house in the Hollywood Hills. There is also features editor Peter Haldeman's journal on his hometown, Santa Barbara, whose legacy of grandeur and ease is attracting a new generation of residents, and longtime contributing editor Dorothea Walker's personal account of the late decorator Michael Taylor, whose contribution to design transcends time and geography. We tip our hats to the premiums placed on both quality design and the great outdoors with articles on a Tuscan villa in the northern California countryside designed by Ned Forrest and decorated by Mark Hampton and the subtly elegant Malibu house of architect Buzz Yudell and his wife Tina Beebe. And we pay homage to the film industry in pieces on the houses of "super hot" director Adrian Lyne and his wife, Samantha, and Farrah Fawcett and Ryan O'Neal; decorators to the stars are given top billing in Brad Gooch's roundup. I now have many friends in California, and my husband's sister and her family moved out two years ago. Their house in a canyon overlooks the Pacific—on a clear day you can see the California myth become reality.



Ned Forrest designed a Tuscan-style villa in the northern California countryside.

Mary Novogrod

EDITOR IN CHIEF



Malibu on Their Minds

A couple find California's golden past on a coastal hillside

By Joseph Giovannini

Photographs by Timothy Hursley



Stucco walls, in warm hues mixed on-site by Tina Beebe, glow against the mountains. Porches facing the Pacific open off the ground-floor living room and the master bedroom above. At the top of the tower is Buzz Yudell's study.



DEWEY NICKS

THERE WAS A TIME, ALMOST a century ago, when visitors wintered in southern California for the healthy climate symbolized by vast tracts of orange groves planted up to the frost line of its majestic ranges. Many visitors stayed on, in houses modest and grand, surrounded by fruit trees and small vegetable gardens. The houses in this landscape provided a cultivated answer to the unhealthy industrialized cities back East.

Glitz, smog, and Hollywood may now define the image of Los Angeles for many people. But there are southland architects who, through their interest in historic buildings, have rediscovered that the house was once not so much the final stop for the car as it was a vehicle into the landscape—not so much a picturesque image with a tacked-on garage on a tight suburban lot as an arrangement of sleeping porches, terraces, and courts negotiating man's steps and thoughts into nature.

Perhaps Tina Beebe and Buzz Yudell did not initially come to Los An-

Buzz Yudell and Tina Beebe, *above*, with Percy. *Right:* A sofa, chairs, and coffee table by Mario Bellini from Atelier International are grouped in front of the living room fireplace. Yudell's parchment sconces illuminate walls colored by Beebe. Sunlight from French doors brightens the stone-paved gallery, or interior "street," at left. Details see Resources.


RICHARD DIEBENKORN



les for the weather, but the house
y have just completed in the foot-
lls of Malibu recaptures the old
asons for being in Los Angeles—
e kind of reasons you feel on your
in. Buzz, a Yale-trained architect,
s captivated by southern Califor-
a's tradition of courtyard houses;
na, a Yale-trained graphics de-
gner turned colorist, was tantalized
the prospect of year-round iris,
vender, cistus, delphinium, and
atilija poppies. The couple's re-
pective firms, Moore Ruble Yudell
nd Tina Beebe Design, are associat-
l, and as husband and wife, Buzz
nd Tina decided several years ago
pool their complementary talents
n their own house. They wanted to
ve near the beach and simply drove
r enough up the coast until they
ound land they could afford.

The site was one nobody had quite
gured out—100 feet wide and 600
eet long, with a dry riverbed along
ne long side and a neighbor's sta-
les along the other. Many prospec-
ve buyers had seen the land mostly
s a function of its restrictions: any
ouse built would have to allow a 50-
oot clearance on one side to the riv-
rbed and 18 feet on the other for a
ire lane, leaving an ungainly build-
ble swath 600 feet long and 32 feet
ide. Realtors called it "distressed."
But Tina and Buzz saw the lot for its
eatures rather than its restrictions—
gently sloping strip of land falling
irectly from the federally protected
ills in back toward the Pacific in the
distance.

Today the electronic gate at the
oot of the property opens onto a
ong narrow two-story house with
simple and generous volumes step-
ping up this slope. The stucco walls
are plain and the roof is as forthright
as that of any farmhouse in Tuscany,
the south of France, Mexico, or the
American Southwest. It's the strong,
silent type, a building that yields to
the land as it commands it. "It has a
certain understatement and seren-
ity," offers the understated Yudell.

The driveway leads the car up the
long side of the property by the right
shoulder of the house to a parking

This house is the strong, silent type, a building that yields to the land as it commands it



By day, grapevines shade a series of alfresco dining pavilions, *opposite*, along the outdoor "street." Flowers and herbs are encouraged to grow in crevices between the pavers. The ocean is visible above the treetops. *Above:* Night-lights line the downhill promenade to the pool and its pergola.





court just beyond, bounded uphill by a guesthouse and workshop. Because of the high wall along the driveway, visitors have glimpsed little of what awaits them on their downhill stroll. From this point, the house unfolds without effort through a succession of courts and terraces stepping down. Gravity is on the side of the design.

Neither Buzz nor Tina recalls any conjugal design disagreements: he did the site planning and architecture; she, the landscaping and colors. They concurred on materials and interiors and in their desire, she says, "to think of the landscape as agricultural." The result is one of the most complete residential design efforts in recent years, what art historians might call a California Gesamtkunstwerk, encompassing nearly everything from the roomy furniture to the Vicenza limestone floors inside and out, from the olive grove at the bottom of the site to the citrus grove at the top. House and garden seem more farmhouse and grove: the designers have escaped the suburban look that is the unintentional norm even in Malibu.

In his design, Buzz did not fight the obvious north-south axis but capitalized on it. He designed two "streets" that follow the axis, one just outside the house and one inside, with terraces and rooms adjoining both. The *(Text continued on page 172)*



Expansive diagonal views from the living room, *right,* belie the constraints of a narrow site. *Left:* Behind more Bellini chairs, clustered around a twig table from the Gardener, Berkeley, the gallery steps up to the front door. *Above:* One half of the kitchen is for cooking; the other is for flower arranging and casual fireside gatherings. *Opposite:* Rugged terrain contrasts with the axial geometry of the man-made landscape.

Buzz and Tina u

ucture and planting to borrow the view





Farrah Fawcett, *opposite*, with her son, Redmond. *Above:* A hand-carved wooden wall serves as a backdrop for a dancing putto, a Chinese Foo dog, and a watercolor by Farrah who studied painting and sculpture in college. Details see Resources.



Farrah Fawcett Close-up



DAN CARTER

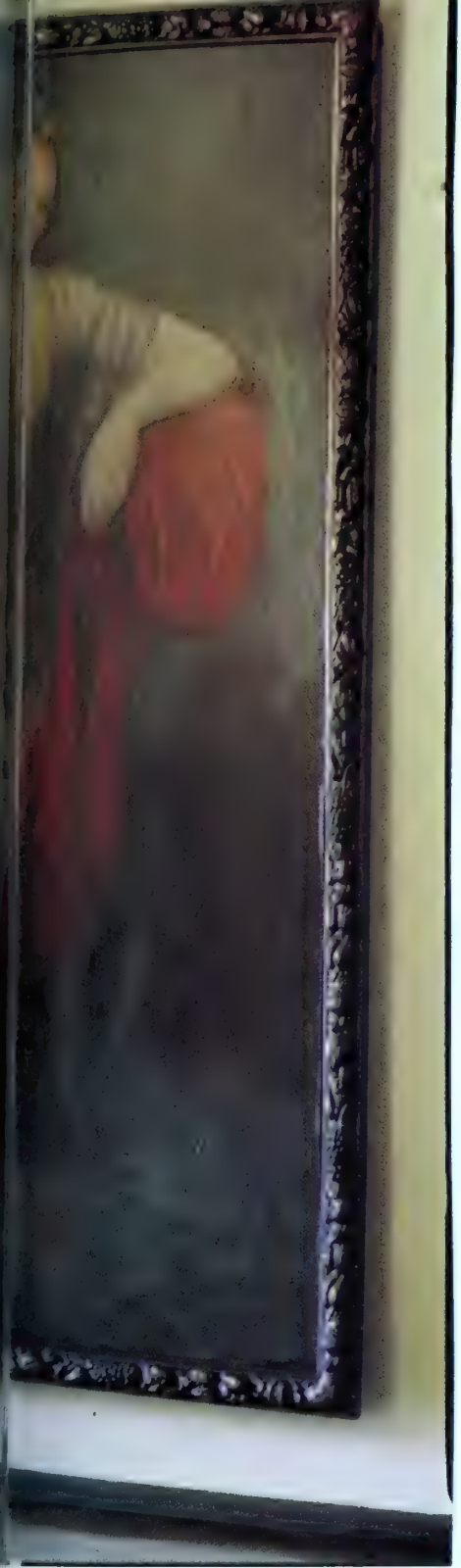
)ff the set, the actress reveals a passion for unpretentious living

n the house she shares with Ryan O'Neal. By Carol Muske Dukes

hotographs by Oberto Gili

Familiar objects mix with the relics of fame





An 18th-century painting of a bacchante, *above*, sets a sybaritic tone in the dining room where a palm towers over a granite-topped table with chairs from Nancy Corzine. The curtain is a J. Robert Scott silk. *Left:* Light pours into the living room through Roman shades in the same André Bon fabric that lines the walls. The ivory-colored chaise and table set off a bronzed terra-cotta bust of Jesus and a reclining nude, both by Farrah. *Above right:* Farrah and Ryan have tête-à-tête dinners on a rustic desk in a study off the kitchen.

THERE'S A RUCKUS OUTSIDE in the hall. A worried little boy with platinum hair and zebra-striped pants hurries into the living room, gesturing and murmuring to himself like the White Rabbit. He's lost his wand, he tells the room at large, then throws himself disconsolately into his mother's lap. She whispers in his ear, he nods and trots off happy—she turns back to me, magically transformed from Mom to Farrah Fawcett.

The house, which Farrah shares with actor Ryan O'Neal and their five-year-old son, Redmond, appears to be the product of a wand with an enlightened personal touch. Outside, it is a deceptively conventional California ranch-style spread, circa 1950. Inside, it's another matter entirely. From its hilltop vantage, the house commands panoramic views of the San Fernando Valley and the city of Los Angeles on either side and has, apart from these dramatic bids for attention, an interior that could have gone in almost any decorating direction. Its meandering series of rooms includes a library, a racquetball court where Ryan and Farrah have daily matches, a formal dining room, a built-on recreation room, and a delicate boudoir overlooking a rose garden. Some of the spaces feel cozy and small, others larger than life. In them, familiar objects mix with the relics of fame filtered through Farrah's strong politics (there is a poster of her controversial TV movie *The Burning Bed*, a spectacular photo of her in another TV movie as the photojournalist Margaret Bourke-White, and a still from *Extremities*, the powerful feminist play adapted into a movie).

In the living room a big Warhol hangs over the fireplace—all blond flying hair and cheekbones. The Warhol is hard to ignore, but then so is Farrah, even dressed for what looks like a big night at home playing Nintendo with Redmond, who returns from his bedroom triumphant, wand in hand. The results of her domestic magic make Farrah smile, and her sweat suit, black flats, and red



barrettes don't diminish the kliegish radiance of her looks: the famous angles and planes of her face and the familiar tumble of Burne-Jones hair.

She shares an ivory sofa with her decorator, Sylvia Longoria Dorsey, as we chat about my husband, whom she recently worked with on a film, and our kids. Her decorator is an old friend from her University of Texas days and Farrah trusts her implicitly. ("I considered a few others who will be nameless.") The room we're sitting in, done in alternating shades of creamy white, sandy brown, and darker earth tones (except for the jewel box Warhol), reflects Farrah's love of eloquent restraint: clean lines, simple statements. A delicately curving Japanese roof tile reclines on a shelf like a maverick haiku; there is a Byzantine crucifix on a table, an El Grecoesque bust by the fire.

Farrah thinks of the house, which she purchased in 1976, as a work in progress. Its structural eccentricities seemed to require a slow approach, which suited Farrah fine because she admits to having an aversion to shopping for furniture and art. "I get impatient and hungry. Once in a gallery I felt so frantically ravenous I dipped into a bowl of biscuits sitting on a counter. The owner looked at me strangely and I asked him if it was all right if I ate one. 'Sure,' he said, 'if you like dog biscuits.'" Her leisurely



approach has given rise to a homey ongoing eclecticism, nurtured by Dorsey, a fearless shopper who picks out things she thinks Farrah will like and brings them to her for approval. The system works smoothly because, as Dorsey says, she's become completely attuned to her friend's visual sense, which is indeed acute. A little-known fact: Farrah Fawcett is an artist, and a skilled one at that.

She studied painting and sculpture at the University of Texas with Charles Umlauf, whose influence is still pronounced in her work (hence her preference for painting "nudes and religious subjects, rarely anything in between"). The El Greco-esque bust, which looks like bronze, turns out to be an example of her metallic-glazed ceramic sculpture. It is a head of Jesus—an arrogant grandeeish Jesus—thrusting out his beard. Propped against a living room table leg is a deftly executed painting of a nude torso, also by Farrah. She shows me a pastel drawing—two heads sharing a face, a little cubist cameo—which she did "in a matter of hours" on a movie set. Other examples of art Farrah holds in high esteem are scattered throughout the house. There's an Umlauf Madonna and child in the skylighted entryway, a cluster of primitive santo-like crucifixes in the master bedroom, a partially restored eighteenth-century canvas of a bacchante by the English painter John Opie in the dining room, and, on an end table in the living room, a mystery drawing of a sleepwalking man (possibly an unsigned Chagall) that "Ryan and I picked up on a side street in Rome." This is not high-powered museum-quality art. There are no Dubuffets or Calders on the lawn near the Zen-like rose garden, no Schnabels in the study. Instead this is a collection of lovingly chosen devotional objects—art as amulet. This house, too, is a refuge, a sanctuary for a woman weary of cliché and the camera's reductive eye.

Farrah and Ryan are currently facing the cameras together, shooting a new television show, *Good Sports*, which airs this season. Farrah describes it as a comedy, but the move to make the series reaffirms their serious commitment to their home base in Los Angeles—and to Redmond. "He's traveled all over the world," says Farrah. "But now he's in school and needs a regular routine. The time has come for all of us to settle down." ♠ *Editors: Wendy Goodman and Joyce MacRae*





A corner of the living room is given over to art, *above*, including a Raoul Dufy drawing and a Warhol napkin sketch of Farrah Fawcett's eye, *right. Above right:* In the master bedroom a custom armoire houses Farrah's collection of crucifixes. The bed throw is made from a metallic Brunschwig fabric, and the pillow is from Connoisseur Antiques, L.A. Curtains of Clarence House taffeta frame the entry to the bath. *Far right:* A backyard arbor shades muslin-draped furniture and a table made from slabs of slate.

This house is
a sanctuary for
a woman weary
of cliché and
the camera's
reductive eye





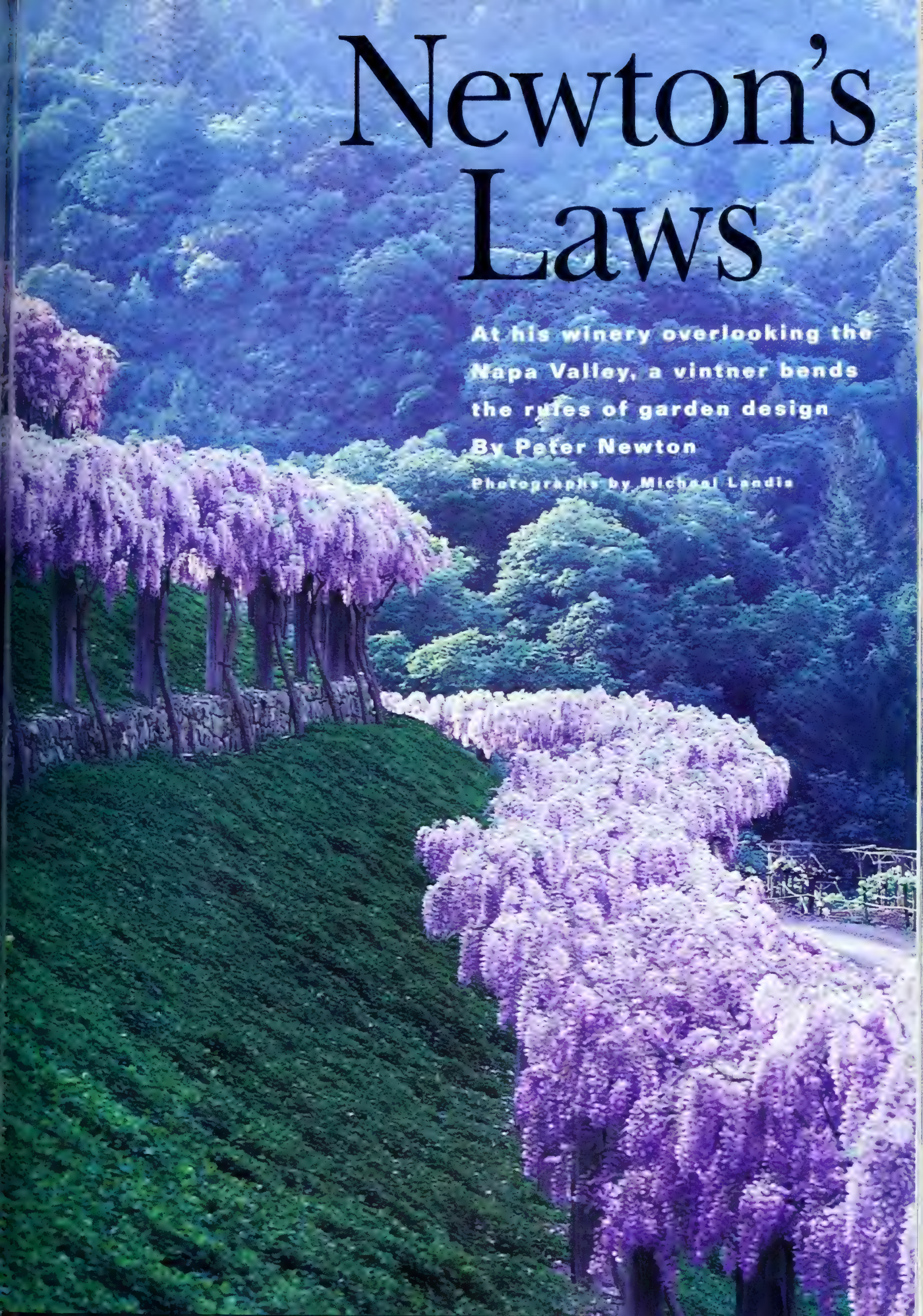
Long rows of wisteria have been trained to suggest curtains draped across a north-facing hillside above Napa Valley.

Newton's Laws

At his winery overlooking the Napa Valley, a vintner bends the rules of garden design

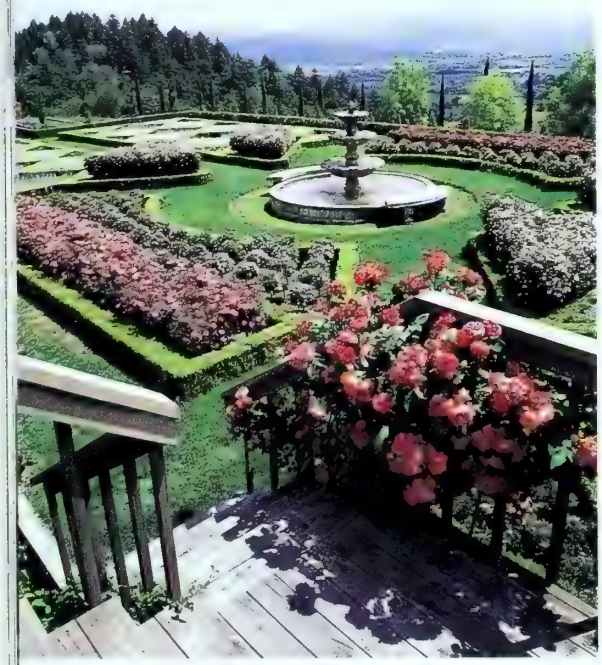
By Peter Newton

Photographs by Michael Landis



I GREW UP IN A WORLD OF GARdens. My mother, who came out of the mainstream of English amateur gardeners, tended her plants like children and saw to it that her sons acquired a thorough, practical understanding of gardening—we did a lot of the work. If the gifted amateur enjoys higher esteem than the professional in many aspects of English life, the great gardens scattered across the countryside of England help to explain why. Many display their owners' originality; collectively, they are a treasure trove of ideas.

In my life as an entrepreneur and as a garden maker, I have found that the greatest pleasure lies in conceptualizing and creating. Since 1964, the Napa Valley has been the scene for some of this creative effort, for I have built two wineries here, both extensively landscaped: Sterling Vineyards, which I sold in 1977, and Newton Vineyard, which I began in 1978 when I bought 560 acres of hilly woodland on Spring Mountain. Because no part of the land was remotely level enough for a large garden, we knew we must terrace imaginatively and boldly. The raw five acres carved out with a bulldozer somehow had to be integrated with the landscape. We were left with no vegetation and no topsoil, but we did have one great plus—a surround of contour-terraced vineyards that convey the sense of an extended garden.



The distracting view had to be contained—even if it was the whole Napa Valley

In 1982 I prepared a bare-bones master plan for terraces and the theme of each of the eleven gardens to be designed over time as separate spaces. Gardens have to be enclosed to gain intimacy, and a series of gardens has to be seen as connecting rooms. The next garden should be visible only as if glimpsed through a door ajar. Our panoramic view was a distraction that had to be contained—even if it happened to take in the whole glorious Napa Valley.

The need for irrigation was paramount because there is virtually no rainfall between May and October. Drainage was just as vital because our forty-plus inches of annual rainfall comes mostly from storm fronts th deposit several inches at a time. Wi no vegetation left we were especial vulnerable to erosion. Our first ste was to establish ground cover on th bulldozed slopes. On the north fac some two hundred yards long ar thirty feet high, three rows of wist ria were trained to echo the vineyar terraces below. A prostrate clove 'Kentish Wild White', covers th whole bank. On the less visible sout face, a more conventional Califo



nian approach was adopted, a soli covering of native baccharis. W planted the eastern slope in dwar crape myrtle, underplanted witl drifts of thyme and white vinca.

The approach to the gardens fol lows a road that winds through th vineyard. On the lowest terrace, en tered unobtrusively through a Chi nese gate off one side of the drive, i the English Garden full of peren nials in the English tradition. Almos immediately, one finds that garde essential, a surprise—a Thai spiri house nearly enclosed by thujas (memento of a long business associa tion with Thailand). Top-grafted co toneasters and gardenia-covere banks are other unusual features. A

ower turns the visitor through a ght angle to enter the main axis, long which are arranged the three scending terraces beyond.

First is the Weeping Garden, so-alled because it is flanked by weep-ng cherry trees and a wall of eeping blue Atlas cedars, grafted ogether where they meet. The gar-len is a parterre with low hedges of nglish box and beds carpeted with iolet salvia. Sheared box is used as a round cover to form a crenellated erimeter. Steps lead up to the third errace, the Rose Garden laid out long well-established lines: geomet-ic beds and grass paths. But among he four hundred roses, none is pink r red, a starting point in the search for harmony. Every flower is white, ellow, or apricot. Raised banks and white tree roses ward off that splen-did but distracting view.

Continuing up the steps to the fourth terrace, one passes under a Chinese arch and the Western world is left behind. In a Chinese-inspired Zen garden, amid half an acre of finely crushed granite raked in ever-varying patterns, are groupings of rocks found in the course of all that bulldozing. This Courtyard Garden and another one with tropical bam-boos have a vital credential in com-mon—a Chinese designer, my wife, Su Hua. She also designed the house, which is Chinese in concept, but that is another story.

North of the house, a collection of evergreen azaleas lies alongside a di-chondra lawn and groups of quaking aspen and birch. The Croquet Lawn to the west of the house is banked on three sides and drops away sharply on the fourth—only distant tree-clad hills remain in sight. Along two sides are deep perennial borders against a backdrop of 'Swane's Golden' cy-press. The Water Garden, to the south, includes a disguised swim-ming pool with cascades flowing down stone steps and a lotus pool fed by a hillside stream.

Rising in four tiers are the Rose Arbors with some two hundred climbers. White heather covers the banks, and chamomile underfoot adds its fragrance. Leaving the up-per arbor, one finds the Woodland Garden of Japanese maples, decidu-ous magnolia, alpine plants, ferns, and tree peonies. A path climbs past dawn redwoods to the garden's high-est point, and a commanding view over the landscape below. No matter where you look, that huge panorama of the valley is there, and this time I am happy to let it dominate.

I perceive all garden design as eclectic in nature. One borrows ideas from all over. Sometimes I get useful suggestions from gifted visitors, who come by appointment to what is, of course, a private garden. The bones of the landscape are now in place, but many of the plants are still in their in-fancy. In years ahead their growth will occasion much pleasure and a few surprises—and reveal some mis-takes. Many trees, for example, have been planted closer than they should be, to give immediate effect. But I have not set out to plant for posterity. To be able to enjoy this established look so soon after a bare-ground start could happen in few other re-gions. An English garden set in Cali-fornia does seem to combine the best of both worlds. ♠



The red roses 'Cara Mia'. 'Mister Lincoln', and 'Proud Land', *above*, bloom below an arbor covered in 'White Dawn'. White clover carpets the slope. *Opposite left:* Miniature coral and white roses in the winery's formal garden. Orange 'Piñata' climbs a stair railing outside the Merlot fermentation room. *Opposite right:* Golden cypresses tower behind purple *Tradescantia virginiana*, yellow columbine, and mauve *Geranium* × *magnificum* next to the croquet lawn. Delphiniums rise at the foot of terraced rose arbors.



Beds of *Salvia* × *superba* 'East Friesland', *above*, in the Weeping Garden. Grapevines sweep across a distant hillside. *Opposite*: Gray-green santolina, purple germander, and miniature white roses fill a ...work of box above ...donnay cellars.



I have planted for immediate effect, not for posterity



John and Dodie Rosekrans's richly textured San Francisco smoking room was decorated by Taylor, *opposite left*, in 1984. *Opposite right:* Gil Garfield's elegant Beverly Hills living room was done in 1983.





Taylor-Made

The late decorator Michael Taylor defined a modern West Coast style

By Dorothea Walker

WHEN MY HUSBAND AND I WERE IN ENGLAND SOME YEARS ago, Cecil Beaton invited us for drinks. As we were walking through his garden, Beaton suddenly exclaimed, "How is the best decorator in the United States doing?"

"Sister Parish?" I ventured. "Billy Baldwin?"

"No, no," he answered. "Michael Taylor. He's the innovative one. An original."

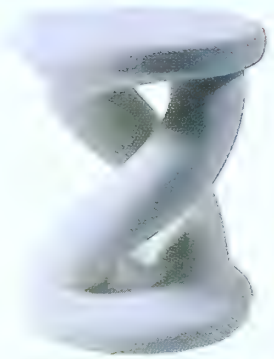
As a decorator, Michael Taylor was a revolutionary—and his influence shaped a new generation of designers, most notably the late Kalef Alaton. He brought natural materials like concrete, wicker, and timber in from the





outdoors. His overscaled furniture designs became vi
tually synonymous with the California lifestyle. And h
did more for the white room than any designer since E
sie de Wolfe or Syrie Maugham. As a man, he was charr
ing, impractical, and sometimes difficult. But, a
Stephen Sondheim wrote, "Art isn't easy."

Michael was born in 1927 in Modesto, California. H
family wanted him to study medicine, but instead he to
courses at the Rudolf Schaeffer School of Interior D
sign in San Francisco. He had a number of jobs, inclu
ing one with the noted designer Archibold Taylo
before going into partnership with Francis Mihailoff i
1952. Four years later he went into business for himsel
Even then, his talent for innovation was apparent. In th
late 1950s I invited Michael to work with me on a displ
for a decorators' showcase that was to be held at the Sa
Francisco Museum of Art, where I wa
on the women's board. Michael, d
lighted to be asked, created an ou
door scene with Philippine leath
furniture, a mirror framed in shell
and lots of treillage—all painte
white. The scene reminded me of th
Costa Brava and I joked that all w
needed was some sand. Michael said
"You're right. Go down to Leslie Sa
Co. and get three bags of salt." With i
"white sand" floor, his little cubicl
shone like the crown jewels next to a
the other traditional antiques-fille
displays. It got a full page in House
Garden, and Michael began to attra
clients from Houston to Hollywood
Hillsborough.





Early Taylor. *Clockwise from top:* His shop, dressed for a fashion show; the showcase room that launched his career; Maryon Davies Lewis's game room; her canopied bed in the master bedroom; the Warren Clarks' Victorian living room. *Above:* Taylor's Twist table is available from Michael Taylor Designs, San Francisco. Details see Resources.

Many people now associate Micha
with the contemporary vocabulary
white rooms and oversize concret
and upholstered furniture—which
still available through Michael Tayl
Designs, the firm he founded in 198
with Paul Weaver, who is now its pres
dent. But Michael worked throughou
his career in a variety of styles, and lik
Frances Elkins, who was an importa
influence, he had the ability to mi
them successfully. He would place a
eighteenth-century French chair, fo
instance, by a table he'd made from
Roman capital or a stone mill wheel. I
1960, Michael decided that he wante
to have a shop so that he could displa
his furniture designs—the first on
was a big oak table painted white with
concrete top—and convinced thre
clients (Albert Schlesinger, Maryo
Davies Lewis, and Pinky Hartman) t
lend him enough money to open









ace on Sutter Street. Painted all white d installed with a huge oak tree, which came quite a conversation piece, the op was frequently used for setups and as once draped in red velvet for a charity shion show.

Maryon Davies Lewis was a notable client from this pe-od. Michael liked to take risks and so did she. For her an Francisco house, he designed a game room with ack and white checkerboard floors and fabric in shades parrot green, azalea pink, and yellow swagged across e lyre backs of white Venetian-style chairs. The effect as utterly romantic yet totally contemporary: thirty ears later, the house is exactly as it was, and just as im-essive. Another important project from this time was e house that he designed for Mr. and Mrs. William oberts in Woodside, California. Michael orchestrated ch combinations of texture and pattern to reflect his cli-nts' love of international travel: against living room alls of rough-hewn stone and plaster, a sofa and chairs overed in ribbed velvet sat on a very modern-looking reek goat fur rug while a crudely carved Spanish bench ood between a pair of good antique French chairs cov-ed in zebra cloth.



More than two decades later Michael was still working traditional styles as well as his own—and ten combining the two with refreshing sults, as in the house he decorated for r. and Mrs. Alfred Wilsey in San Fran-sco. At her first meeting with Michael, ede Wilsey told him, "I want to work with ou, but I don't want a typical Michael aylor house." Michael's back immediate-went up. "And what exactly," he de-anded, "is a typical Michael Taylor ouse?" "Oh, you know," explained Dede

He later used rocks, twigs, slabs of concrete



aylor's later work featured simple, emental forms and materials, as in the raw-ck coffee table at Gorham and Diana owles's Lake Tahoe house, *right,* his stone ill wheel, available from Michael Taylor esigns, *top left,* and the alder log bed in his n guest room, *top right.* But he could also ork in a more opulent mode. *Center right:* mptuous curtains of Scalamandré taffeta ame a view of the garden room in Alfred d Dede Wilsey's San Francisco house.

One of Taylor's last projects was the Stanley Dollars' San Francisco house, completed after his death by Suzanne McMicking and Timothy Marks. In the living room, between a 19th-century eight-panel Coromandel screen and an 18th-century black lacquer Chinese altar table-top, a sofa Taylor copied from a Syrie Maugham design is covered in yellow Thai silk.





The Dollars' garden room, *above*, contains pieces from Elsie de Wolfe's ballroom, including a cast-iron banquette with tree-trunk legs and 19th-century wrought-iron trees. *Right:* Period Régence and Louis XVI–style armchairs preside over the living room. *Opposite:* A rare 18th-century crystal chandelier hangs in the dining room above a Directoire table and 18th-century French Provincial chairs.





Wilsey. "White on white, wicker everywhere, huge overstuffed chairs. My feet wouldn't touch the floor. I'd feel like a pygmy." Fortunately, Michael thought that was very funny, and he and his client became great friends. And he gave her beautiful rooms, all in Dede Wilsey's favorite colors. He was disconcerted to hear that she wanted a pink living room, but he followed her lead, draping the room's three sets of French doors and two windows in striped pink taffeta. To keep it from looking too sweet, he added two stone cocktail tables shaped like elephants. A sofa from a Syrie Maugham design was covered in green hand-cut velvet.

Michael did more for the white room than anyone since Syrie Maugham or Elsie de Wolfe, and his influence shaped a new generation of designers

At a party in the Wilseys' garden room, which Michael had decorated in his characteristic palette of whites, another of his clients spotted a terrazzo table and rushed up to him, almost weeping. "That's my table," she said. "Exactly the same as mine. How could you do this to me?" Michael always laughed when he told this story. "These ladies think nothing of wearing the same dress to a party, and they have their pictures taken in it for *Women's Wear Daily*. The dress looks different on each of them. Why wouldn't this table look different in different rooms?"

Michael could be quite impractical. He once left his Rolls-Royce parked with the engine running when he came to visit, and, when he went back outside, the car was gone. Fortunately, the thief was only a student from the art school nearby who wanted to take the car out for a spin around the block. As was so often the case, Michael landed on his feet. He could also be generous and maddening, frequently at the same time. A compulsive decorator on and off the job, Michael once sold me a set of taffeta curtains that a client didn't want. He insisted that they would give my living room "a cozy, sort of Renoir look," and indeed they did. A number of years later, Michael was sitting in my living room and out of the blue he said, "Why don't you get rid of those Sally Stanford curtains?" Sally Stanford, for those unfamiliar with San Francisco lore, was known to run the best little whorehouse in the Bay Area.



Late in his life Michael made several trips to the Far East and, fascinated by the way the Japanese used nat-

(Text continued on page 172)

A Place in the Sun



Meticulously restored, Richard Neutra's 1959 Loring house is once ag a powerful symbol of southern California

By Charles Gandee

Photographs by Timothy Hurste



From the west, the house appears to be little more than a window to the view. In the foreground, a Pierre Jeanneret side chair upholstered in Clarence House fabric stands next to the bed. Details see Resources.

I AM AMBIVALENT ABOUT LOS Angeles. Torn. Undecided. Of two minds. Which is not one bit surprising, considering that I live in New York City. Like the dead-bolt lock on my apartment door, like the stack of black turtlenecks I keep in the drawer, these feelings go with the zip code.

On the one hand there is conspicuous contempt. Of course. The peremptory sneering, the requisite rolling of the eyes at the prospect of a place where shedding your clothes and diving into a cauldron of boiling water with a few friends is regarded as a pleasurable, not to mention legitimate, activity. Yikes! West Coasters.

On the other hand there's closet envy. The East Coaster's dirty little secret. That creeping, unsettling sense that shedding your clothes—literally *and* figuratively—is not necessarily a bad thing. That those people out there just may be onto something.

In terms of the closet envy, I have chosen to ground my fantasy in two material possibilities. The first is a Porsche 911 Carrera 2 convertible. Metallic black. Lose the spoiler. The second i a small sliver of a house laid ou across one of the Hollywood Hills.

I never met Richard Neutra, the Vienna-born architect of my little house on the hill. Nonetheless, the simple facts of his life suggest that he too indulged in notions of reinven tion in the West. That he too fell prey to the allure of a sybaritic land with a benign climate where the tried and true holds less appeal than the new where the possibilities, like the hori zon, appear limitless.

In 1923, at the age of thirty-one Neutra emigrated from Europe to the U.S. He came, leaving his pregnant wife behind, because he was infatuated with the work of Frank Lloyd Wright, after whom he named his first son. Although it took Neutra six months to meet the man responsible for his move across the world, he finally succeeded—at Louis Sullivan's funeral in Chicago, where he finessed not only an introduction but also an invitation to visit Taliesin, Wright's compound in Spring Green, Wisconsin. A brief stint as one of Wright's devoted apprentices naturally followed. After which Neutra headed west, with wife, Dione, and baby, Frank, in tow, to southern California, to make his own name. And before the decade was out he had succeeded, with a remarkable house for Philip Lovell, a naturopath physician who believed in the restor-



A bamboo garden shades the entrance, *above*, making the luminous interiors all the more dramatic. *Top:* From the back, the diminutive pavilion recalls a doll's house. *Opposite:* A chaise longue from the early fifties strikes a Hockneyesque pose by the pool.



tive powers of sunlight, exercise, nd abstinence.

To many, the Health House, as it vas dubbed, looked like a Swiss sana- orium designed at the Bauhaus. To thers, this country's first document- d steel-frame residence, perched on cliff between the Golden State and he Hollywood freeways, was "ep- chal"—an instant icon of the mod- rn movement, a brave new architec- ure for a brave new world.

Although Neutra built my little liver of a fantasy, the Loring house, ate in his professional life—1959—nd although the modest structure is ut a footnote to a brilliant body of vork, it possesses the same qualities s the grander, more heroic early ouses, stridently argues for the ame sun-kissed life in which the di- ision between outside and inside is s close to nonexistent as the rain ermits. With its flat roof, glass valls, and open plan, the house is an mpassioned plea or taut, disciplined estraint. In archi- ecture. And in he unencumbered ife architecture is neant to contain. It s an unforgiving ouse—inhospita- le to memorabilia, to nostalgia, to the lightest trace of sentimentality. The ccommodation the house provides is or the dream of a present unfettered by the past. A dream which, as I understand it, is endemic to California.

Perched atop a knoll overlooking Nichols Canyon, the glass and steel structure is a voyeur's delight—at least on the west, which is all glass. Clearly, privacy was not an important part of choreographer-dancer Eugene Loring's minimal bachelor requirements. Although there is evidence that Loring had second thoughts—vintage photographs show floor-to-ceiling curtains—the art dealer–collector who bought the house in 1986 was committed to returning Neutra's legacy to its ideal state. The curtains, like the period shag carpeting and dangling light fixtures, went.



> Privacy was clearly not part of Loring's minimal requirements

For Donna Robertson and Robert McAnulty, the New York–based architects charged with restoring the house, the commission posed a curious challenge. Success would be measured by the degree to which it appeared they had done nothing.

Save for adding a laundry room on the spot originally designated for a second bedroom, the husband and wife duo set their sights on adhering to Neutra's vision, which they regarded as sacrosanct. Though not a surface was left untouched, Robertson and McAnulty created the opposite impression, letting their talent show in subtle nuances, such as aluminum pigment rubbed into new oak cabinetwork in the kitchen, study, bedroom, and bathroom—"Neutra thought aluminum paint had a dematerializing effect"—such as carpeting that bears an uncanny resemblance to concrete, to blur even further the distinction between inside and out.

Perhaps the only flaw in the close-your-eyes-and-think-of-California picture Robertson and McAnulty have realized is in the carport. The current owner drives a gray Saab. Not a black Porsche. Maybe he's modest. Or maybe he's practical. Or maybe, just maybe, he didn't want to make it too hard on the rest of us. ▲



It is an unforgiving house—inhospitable to memorabilia, to nostal





Looking across Eames's "surfboard" coffee table, *left*, a Gerhard Richter canvas hangs above a slate and oak shelf. The stool is a fifties classic by Vladimir Kagan. *Above:* In the living room, furniture was kept to a neutral minimum. *Below:* The master bath boasts a spectacular view, which some might regard as a dubious amenity.



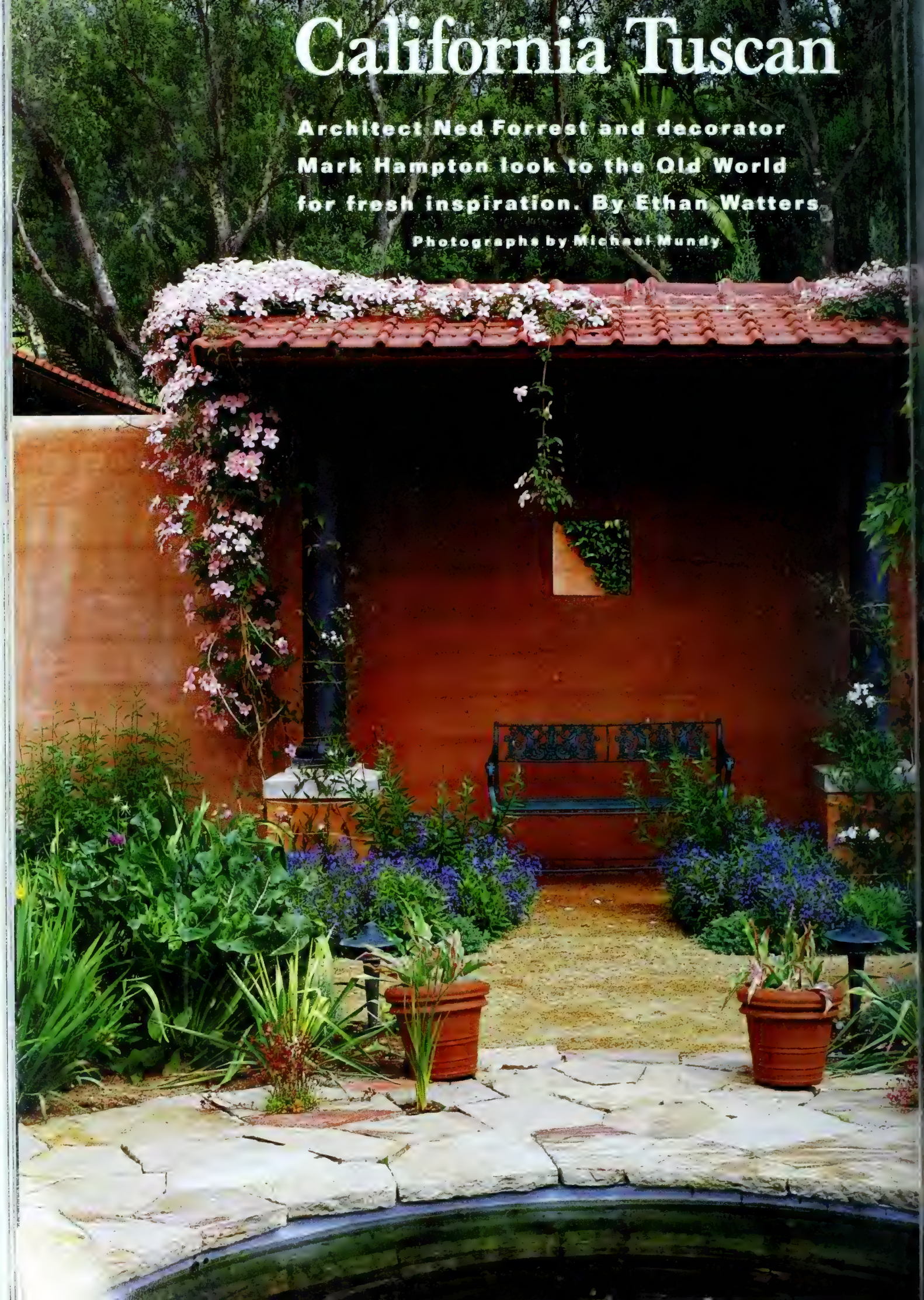


he slightest trace of sentimentality

California Tuscan

Architect Ned Forrest and decorator Mark Hampton look to the Old World for fresh inspiration. By Ethan Watters

Photographs by Michael Mundy





Sunlight through French doors illuminates tile floors and chamois-colored walls in the great room. *Opposite:* Clematis climbs over a secluded poolside alcove in the garden. Details see Resources.

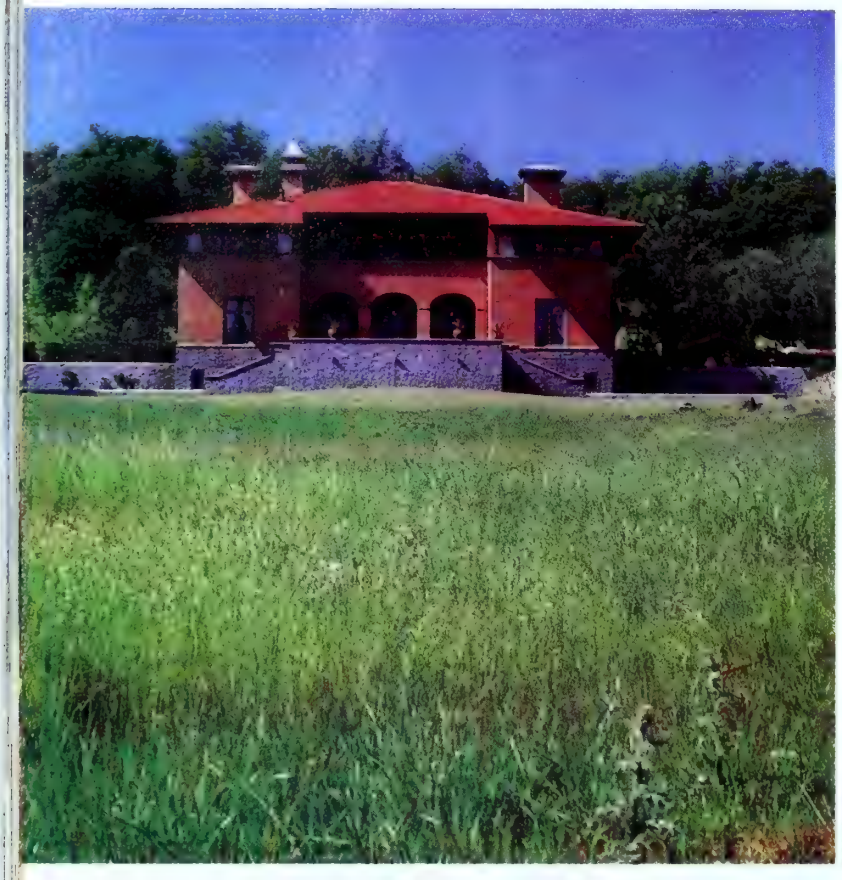


THE YOUNG COUPLE AND TWO OF THEIR FRIENDS from college had been traveling around Tuscany for over a month, touring villas at the breakneck pace of three a day. With a notebook and tape measure always handy, they kept careful records of the height of railings, the size of windows, and the dimensions of the rooms they felt at home in. The specifics were crucial, for it was the couple's intention to create a Tuscan villa of their own in northern California when they returned home. The group found themselves most interested in the simple classical proportions of villas from the early fifteenth century. One night near the end of the tour, relaxing after dinner with a bottle of Chianti, they sketched some floor plans. When they hit on one featuring a great room at the center with small intimate rooms branching off it and a ring of bedrooms on the second floor, the couple realized that they had their blueprint.

That was eight years ago. Now, under the great room's coved ceiling, comfortable in overstuffed furniture, the husband and wife and their architect, Ned Forrest, one of the friends from the trip (the other is architectural consultant Rory McCarthy), can calmly tell the story of the house they gave almost a decade of their lives to build. While they stuck to the basic plan—a simple but elegant design with formal Palladian lines—the details were several more years in the planning. The villa is uncompromisingly authentic: there are no architectural amenities, such as skylights or even very many windows, that would date the structure. This has made for a relatively dark interior—something of a rarity in this part of the world. ("It's almost illegal in California for a house to have so little window space per cubic foot," says the husband, "but we liked the moody quality.") It has also made for the feeling of an earlier time, when houses enveloped and protected their occupants. And lighthearted design



Under the great room's coved ceiling, *left,* Mark Hampton put up simple curtains in damask from Old World Weavers and mixed French and Italian furniture to classic but casual effect. Sisal from Stark accompanies the arrangement. *Above:* An oil painting found in Madrid complements a mantelpiece from London.



ROB GRAY



Ned Forrest designed the south façade of the house, *above*, to reflect Palladian lines. *Right:* Terra-cotta dining room walls pay homage to Mediterranean hues. Louis XVI–style chairs are slipcovered in a Henry Calvin cotton stripe. The curtain fabric is from Lee Jofa.

touches were used throughout to ensure that the whole thing was not too foreboding: mechanical vents on the roof, for instance, resemble large chess pieces; a pool house is a tongue-in-cheek cappella.

"The house is as much about artisanship as it is about design or architecture," says Forrest. The husband took charge as the project's general contractor and hired the finest craftsmen; a workshop was set up on the property to make some of the furniture and woodwork; and only time-tested materials were used. "Many of the masons and carpenters we hired started in their specialties hoping that they would be doing this sort of traditional quality work but found it was no longer asked of them," says the wife. "They really had their hearts in their work here." The quality and the passion are evident in everything from the walls (color-integrated plaster layered on with a trowel so that the tool markings are still visible) to the floors (of Florentine tile, finished only with wax and linseed oil to allow it to weather).

With this kind of attention to detail, it's hardly surprising that the couple turned to Mark Hampton for help with the interiors. Hampton arrived just as construction was finally beginning, and his fresh eye was particularly helpful. "It was important that Mark hadn't been laboring on this project like we had," says Forrest. "He gave us courage when we got nervous about how things would turn out." As for the decoration, "Mark knew that we

"These are not rooms for black t



s Mark Hampton. "They are rooms for living"





An antique needlepoint rug in a sophisticated little girl's room, *above*, anchors a daybed and a screen in Brunschwig fabric. *Top:* A stout 19th-century American porcelain bathtub offsets the delicate lines of an Italian console and a French slipper chair. *Opposite:* Iron pineapple-leaf finials punctuate the four-poster in the master bedroom, which overlooks the countryside. The bedspread is a damask from Scalamandré.

were not the kind of people who would bar children from certain rooms in the house," says the wife. The great room has a classic but casual atmosphere, with chamois-colored walls, simple damask curtains on wrought-iron hardware at the windows, a sisal area rug to relieve the hard tile, and an inviting overstuffed sofa offset by two stately seventeenth-century Italian wood and leather chairs.

The dining room is elegant but not the sort of dining room a family wouldn't feel perfectly comfortable using every evening. Warm tones on the walls throughout and an unstudied mix of American, English, French, and Italian antiques contribute to a sense of easy but dignified comfort. "These are not rooms for black ties," says Hampton. "They are rooms for living. It's a house where people do a lot out of doors, and when they come inside, they want to get away from the outside."

Not that the villa is opposed to the land in any way. Protected from not-so-distant coastal winds by hills to the west and north and banked on each side by gardens, it has already settled into the landscape. In the front the natural grassland comes right up to the foundation. "From now on," says Hampton, "for hundreds of years, people will drive up to this house and wonder how it got here." ♠ *Editor: Jacqueline Gonnet*



Star Properties

Hollywood's decorators are sorcerers' apprentices. The sorcerers are the movie stars, directors, studio bosses, and agents who hire them to realize

their fantasy blueprints. These clients, after all, can afford boffo budgets thanks to their own track records creating dreams for other people. Decorators to the stars turn the stuff of such dreams—often expressed in a client's chance phrase or a photo ripped from a magazine—into just the right celadon screening room or long red swimming pool or hillside of cactus and pepper trees. More akin in spirit to movie set designers than to Park Avenue's chintz-and-chinoiserie crowd, Hollywood's most successful decorators are a checkered and eclectic group.

The best-known member of the group is **Waldo Fernandez,** a team player who is a co-owner of Trumps, a fashionable power restaurant, as well as the driving force behind Waldo's Designs, where he sells his soi-disant "California look" furniture. Forty-three-year-old Fernandez is a recognizable figure, tooling around town in his black Bentley Turbo R wearing an Armani suit or, more often, jeans and T-shirt, smiling through his silvery black mustache, and greeting friends in a warm rolling accent that unearths his Cuban roots. In recent years Fernandez has grown away from the "Waldo look" (not unlike the Michael Taylor look) that made his interiors so recognizable from his first job for director John Schlesinger, in the early seventies, on through the houses of bankable Angelenos like Elizabeth Taylor. "I could do it with my eyes closed," Fernandez now says of the oversize white-on-white or beige-on-beige sofas and modular tables awash in natural light that made him famous.

Having started out as a Twentieth Century Fox set designer for *Doctor Dolittle, Planet of the Apes,* and *Hello, Dolly!,* Fernandez is experimenting these days with a few cinematic interiors. He is at work on a hairdressing

By Brad Gooch **Produced by Charles Gandee**

Photographs by Tim Street-Porter



No stranger to the good life, Waldo Fernandez displays the overstuffed and overscaled flair that made him rich and famous at his house in Beverly Hills.

WALDO FERNANDEZ "There are more people in L.A. with bad taste than with good. Let's hope I keep getting the people with good taste"



CLIENTS

BURT BACHARACH AND
CAROLE BAYER SAGER
SEAN CONNERY
LARRY AND PAT GELBART
LINDA GRAY
MERV GRIFFIN
JOHN SCHLESINGER
NEIL SIMON
ELIZABETH TAYLOR



LINDA MARDER

"I've been lucky to have such creative clients—and I work very hard to make it look as if there isn't a lot of me in the houses I do"

salon in the new Two Rodeo, a small street of shops, for which his inspiration is the 1939 movie *The Women*—"It's the MGM look, very glamorous." But showing the way through a completed pleasure dome, Merv Griffin's revamping of a 1940s Georgian house in Beverly Hills, Fernandez admits that his own concepts are tempered by his clients' fancies. Griffin's yellow living room, for example, came about because "Merv decided he wanted a yellow room after he saw the one in the White House." A social decorator in the best sense, Fernandez is always aware of the daisy chain that is responsible for his millionaire status: "It's all like a clique. It's who goes to whose hairdresser or who had her dress done by who. Or who was the designer for so-and-so."

The most circumspect of the Hollywood decorators is **Linda Marder,** a blue-eyed strawberry blonde who emits some of the renegade appeal of a Susan Sarandon. Marder finds it painful to talk about herself, insisting, "I'm not the star here." She is re-





luctant to discuss clients. Her business number is unlisted. She claims that her goal in designing interiors is that they be untraceable: "I hope that my jobs are different from each other. And there's no signature. I hope that you can't identify my work as something I did, because that's not what's interesting to me." Sitting on a mission-style sofa in her woodsy Laurel Canyon house in a black T-shirt, brown pants, and socks with yellow smile faces, Marder deftly brushes aside a question about how she decorated her living room. The mission furniture, she allows, "goes against my rule of doing something that's popular." The Warhol Mao Tse-tung on the wall was a gift from a client. She does take credit, though, for a vast collection of royal commemorative cups, which she picks up at flea markets.

CLIENTS

WARREN BEATTY
DANNY DEVITO AND RHEA PERLMAN
CARRIE FISHER
HARRISON FORD
TERI GARR
JOHN GOLDWYN AND COLLEEN CAMP
LARRY GORDON
RON MEYER
JOEL SILVER
MERYL STREEP
LESLEY ANN WARREN
BRUCE WILLIS AND DEMI MOORE



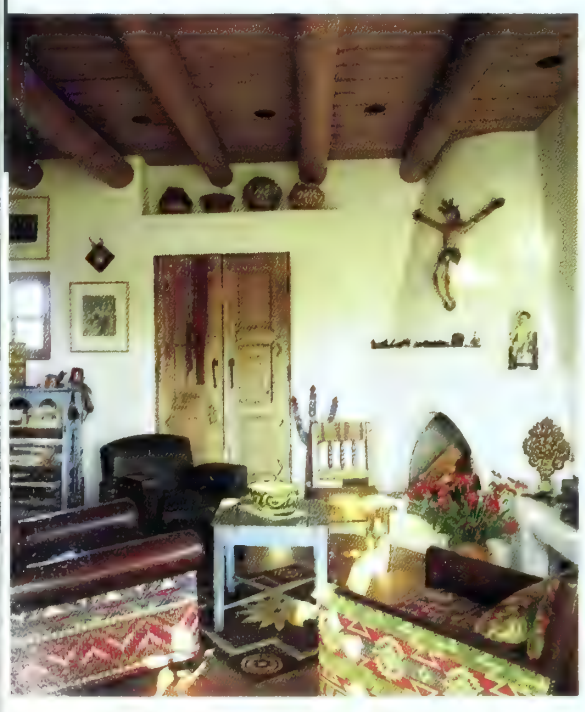
Marder's hankering for anonymous versatility is definitely panning out. Her most extensive work has been on *Die Hard* producer Joel Silver's 1923 Frank Lloyd Wright house in the Hollywood Hills as well as his 1939 Wright plantation in South Carolina, which Silver is currently restoring. This project involves painstaking recon-



Linda Marder covers the stylistic waterfront from cool to cozy. *Opposite* and *center left:* At home in Laurel Canyon, she opts for mission furniture, vintage fabrics, American art pottery, and tramp art. *Top left* and *top right:* In Malibu, hip and slick—and concrete-encased TVs—filled the bill for CAA superagent Ron Meyer. *Left:* In the Hollywood Hills the Wright stuff worked for producer Joel Silver, a Frank Lloyd Wright devotee. Details see Resources.



THOMAS CALLAWAY "Decorating is similar to acting. When people like something you do, they can't imagine you doing anything else"



struction of original furniture in collaboration with the architect's grandson, Eric Wright. "In a sense it's like a movie because so many people contribute to it," Marder says. "It's like a blockbuster." But she is just as capable of lighter projects such as Teri Garr's Hollywood Hills homestead with its front-yard wishing well. Or Carrie Fisher's log cabin, built originally as a set, which Marder transformed into a one-bedroom house. (Fisher's brother contributed a sound system that broadcast cricket sounds when the front door opened and flickering outdoor lights in the backyard that simulated fireflies.) Marder also worked on CAA agent Ron Meyer's Malibu beach house—"It's like a New York apartment in Malibu, very sophisticated"—piece by piece. "I made samples and brought them by," the decorator explains. "I had a chair that I would take out of the back of my car and put in the parking lot at his office and he'd come out o meeting and sit in the chair and s yes or no."

Today at noon Marder is setti out for one of her jobs, perhaps t house she is working on for Bru Willis and Demi Moore. Or perha not—she won't say. Marder spen so much time traveling between pr ects that she's perfected "car foo (burritos with no sauce) and listens books on tape. All of these decor tors clock many miles each day on th odometers. While driving they pas succession of two-story "screeni room houses faux château beach flats stilts. Lik Rome, Los A geles is a pop-u festival of hi torical set though from much mo compressed period of time. An each of these exterior shots—esp cially for this group of decorato whose heads are catalogues of mov and TV interiors—presents a log rithm of possibilities.

CLIENTS

EMILIO ESTEVEZ
PETER HORTON
JOANNA KERNS
MARSHA MASON
MICHELLE PFEIFFER
PAT RILEY

The Wild West of the OK Cor and *Gunsmoke* has always been th first love of **Thomas Callaway,** cowboy actor/decorator/furnitu designer who pursued a career o the stage at Sanford Meisner Neighborhood Playhouse in Ma hattan before staking his claim to th Brentwood hacienda where he no lives with his wife and four-year-o son. Sitting in his courtyard with i stone fountain-fed pool, hoverin green hummingbirds, dappled ad be walls, and stable doors hung wi horseshoes, the blond blue-eye Callaway talks about his recent actin work on *Young Guns,* through whic he met one of his latest clients, Emil Estevez. "I dreamed about being cowboy from the time I could walk

Cowboy actor turned decorator/furnitu designer, Tom Callaway, *above left,* wor out of his home-office-showroom in Brentwood, *left.* A confessed *Gunsmoke* fanatic, Callaway nonetheless ventures beyond the classic Hollywood Western.

ARRETT HEDBORG "I have trouble
ith things that are tasteful. Maybe it's
sort of Peter Pan–bad boy syndrome"

admits. "So the part was like a total harsis. I was mesmerized by every nute of putting on the stuff and lking through the dust." Callaway s collected American Indian arti-ts since high school, and his Mexi-n-tiled house is filled with kachina lls, Navajo blankets, and santos.

Needless to say, Callaway has a ack for California rancho, a look accomplished for *Thirtysomething*'s ter Horton, and is reinterpreting the period adobe house of Hor-n's ex-wife, Michelle Pfeiffer. For rmer Lakers coach Pat Riley's stuc-house in Brentwood, Callaway aded in the opposite direction: ntemporary California country. r the past year, he and his partner, n Word, have been designing and anufacturing furniture inspired French originals of the 1920s and)s. "Decorating is very similar to ting," Callaway says. "When peo-e like something you do, they can't agine you doing anything else. t you don't want to be limited by e style or one acting role. You n't want to just play the bad guy."

Playing the southern California ach boy to Callaway's western gun-nger is **Jarrett Hedborg.** When his lden retriever races him to the or of his Sherman Oaks ranch use, atop a windy canyon with a inkling view of the city, forty-year-d Hedborg announces, "Honey d her picture in *Vogue*. And she's um in more famous actors' pools an probably anyone we know." ll with long dark blond hair and een eyes, dressed in a soft green irt, khakis, and lacquered-looking fers, Hedborg gives a tour of his use. Blue hibiscus-pattern cur-ns, lauhala mats, stuffed sailfish layed over a fireplace, a fake ba-meter bought at an MGM auction, inted kelp-design walls, all display at he self-deprecatingly calls his *rom Here to Eternity* school of de-sign." Ukulele music playing like a B-soundtrack on the tape deck, Hed-borg, who drives a '55 Chrysler convertible, blames his aesthetic on growing up in fifties Los Angeles: "I think Steve Martin said, 'If you grew up within twenty miles of Disneyland, you gotta be weird.' Well, I did."

Hedborg's first major client was Jack Nicholson, with whom he connected because of a shared love of painting—Hedborg earned a master's degree in painting at Cal State Fullerton. Nicholson's "glorified tract house" up the hill from Hedborg revolves around his art collection, including a bathroom wall devoted to drawings of women, "from Rossetti to Matisse and everything in between." Nicholson led Hedborg to Anjelica Huston, for whom he created an England-in-the-



Fearless of color and pattern, Jarrett Hedborg has a passion for things Hawaiian. In the Sherman Oaks house Hedborg, *above*, shares with Honey, he shows some of the varied stuff of which his decorative dreams are made. *Right:* For Honolulu-born diva Bette Midler, a slightly softer chord was struck.

CLIENTS

JEFF AND SUSAN BRIDGES
ANJELICA HUSTON
DAVID KIRKPATRICK
RICARDO AND TRACY MESTRES
BETTE MIDLER
DAVID MILCH AND RITA STERN
WALTER AND PAT MIRISCH
JONI MITCHELL
JACK NICHOLSON
MICHELLE PHILLIPS



DAVID JAMES

"I like to mix things up. I don't go into a house and have it, you know, 'done.' I hate that"

tropics effect that combines sea grass matting on the floor with antique furniture from her father's Irish country house. For David Kirkpatrick's office at Disney (Kirkpatrick was then president of production) Hedborg took inspiration from a cartoon interior. The decorator's new office for Kirkpatrick at Paramount (where he is now president of the Motion Picture Group) will be an homage to Irving Thalberg.

Hedborg's snappiest client is Honolulu-born Bette Midler, the source of his fascination with the islands' preplane "boat days." Once, whe Midler was leaving on a trip just her dining room floor was about be painted by Nancy Kintisch, th decorative painter for all Hedborg houses, the star theatrically hande her a rose and said, "This is your i spiration for the walls. I'm out here." Hedborg observes: "The love to use you as a straight man."

Nobody can typecast decorato **David James.** Ensconced in Four G bles, a twenties movie set of a fan rooming house in West Hollywoo built by Charlie Chaplin for visitir



actors, James's apartment possesses all the hip cool bop of an East Village pad passed through a postmodernist security check by a Mexican Indian shaman. "I like to mix things up," says forty-three-year-old James, a bit on the quiet side.

Dressed down in a turquoise Hawaiian wave-motif T-shirt, white cords, and black Reeboks, his brown bowl haircut and beard streaked with white hairs, his face blushed with the crimson light illuminating a shelfful of Jesus candles and crucifixes, he sits back in an upholstered Thonet chair next to a vintage George Nelson coffee table. Glances around James's apartment change the imagery as cleanly and quickly as a slide projector: up at the crossed wire lighting, which he says "reminded me of the Sydney Opera House"; across at original plaster gargoyles leering down; over at framed drawings by Ellsworth Kelly and David Salle and a bust of Napoleon; out a window at the sun-drenched hills of southern California.

James jump-cuts his projects, too. One of his first big clients was ICM agent Michael Black, who represented Fred Astaire for years. "I wanted to do something very clean, like those Fred Astaire movies that were all very deco," says James of the snazzy finished product with its circular dining table banquette. "The night Michael came into the apartment for the first time I had Astaire on the sound system singing, 'I'm puttin' on my top hat . . .' He just loved it." For Mark Canton, an executive vice president of Warner Brothers, Inc., James's remake of part of Jack Warner's old office suite took its cue from the office in *The Last Tycoon*. Joel Schumacher, the director of *Flatliners*, wanted to live in Rudolph Valentino's Falcon Lair stables, but transported back to their twenties California feel and overgrown with lush indigenous vegetation.

Most recently, James has completed Rob Lowe's fifties house, creating a sort of *Miami Vice* mood with a turquoise-painted lava-rock fireplace curving out into the living room, pale green doors, and lots of white wall space for Lowe's collection of rare Georgia O'Keeffe drawings. "Rob's very cool and very hip," offers James. "This is very much a young kid's house but very mature, very well put together. It's got a movie star attitude about it without being garish or pretentious."

James opens his shiny portfolio and points at a picture of a banquette: "I designed this one night watching a movie on TV." Speaking the fluent cinéaste-ese characteristic of all these Hollywood decorators, he adds, "It was in a B Shelley Winters movie, like a really *bad* Shelley Winters movie." ♠

CLIENTS

BRUCE BERMAN
MICHAEL BLACK
TIM BURTON
MARK CANTON
DENISE DI NOVI
ROB LOWE
JOEL SCHUMACHER
NED TANEN

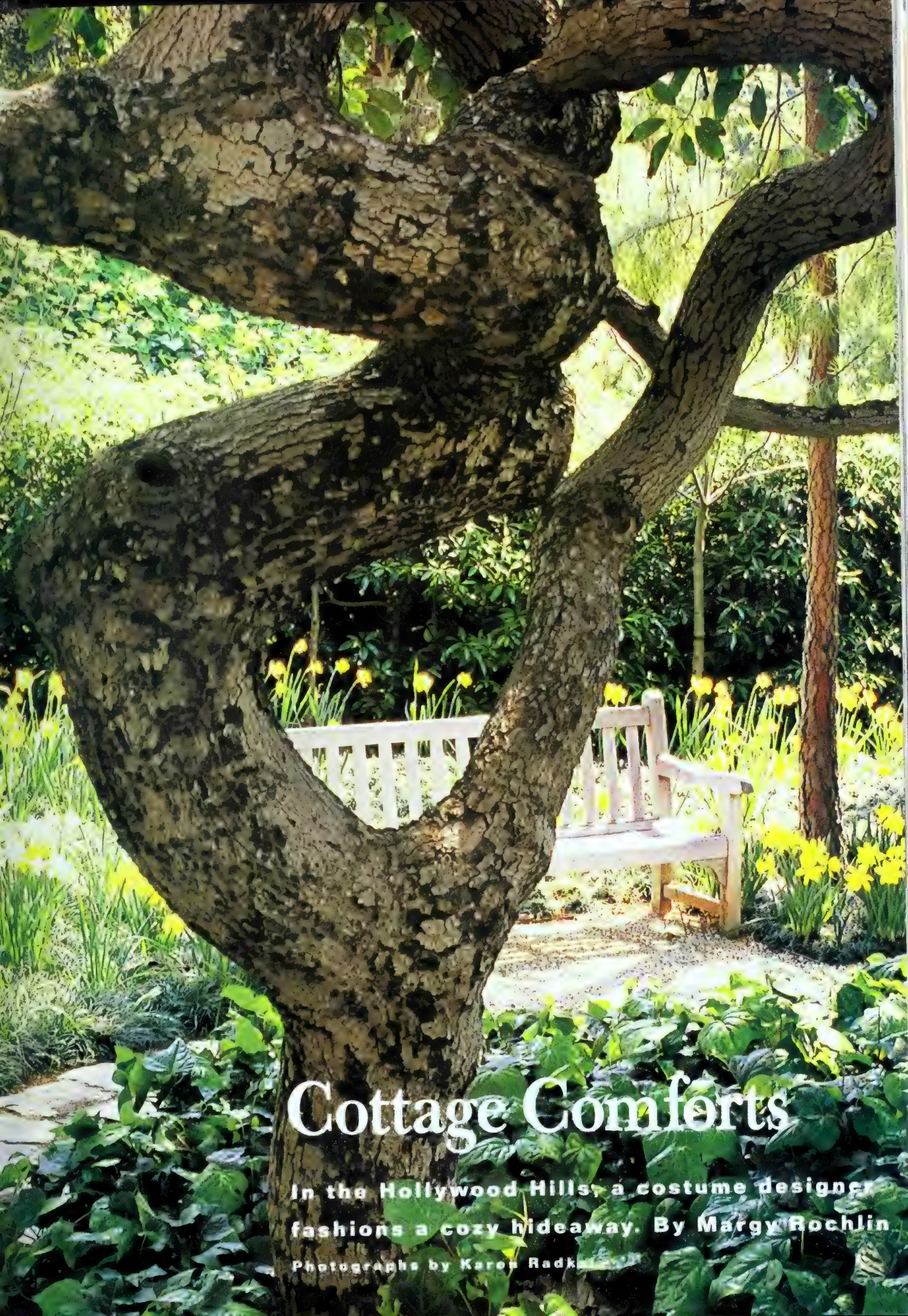


om fun-fur theatrics for Michael
ack, Fred Astaire's agent, *right*,
home on the Hollywood range
director Joel Schumacher,
ow, decorator David James's
sthetic gamut is wide. *Opposite*
d *above:* In his own West
ollywood duplex, James likes to
ep his stylistic options open.





Copper pots and pans dangle from the kitchen ceiling of Sandy Slepak's cottage. *Opposite:* A bench under a magnolia provides a spot to unwind. Details see Resources.



Cottage Comforts

In the Hollywood Hills, a costume designer fashions a cozy hideaway. By Margy Rochlin

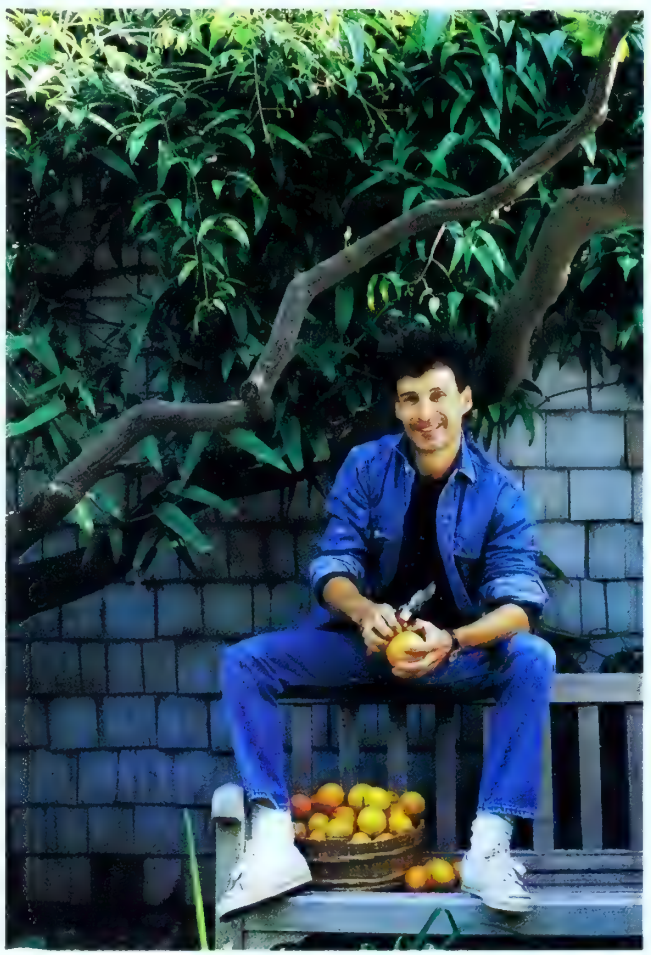
Photographs by Karen Radk



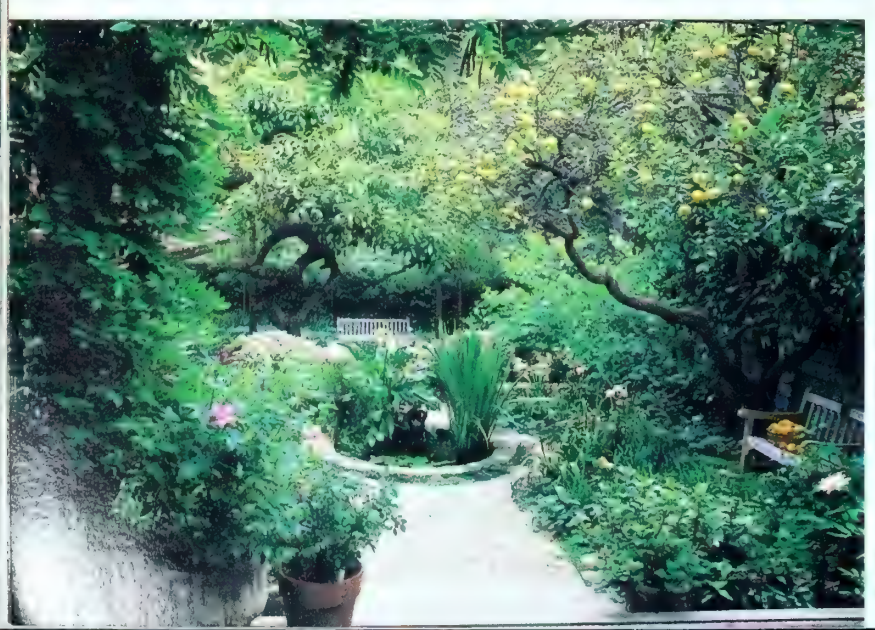
GAZING THOUGHTFULLY AT his own image, Sandy Slepak is demonstrating the multiple uses of his Amana 20 refrigerator, which he has paneled with a full-length mirror. "See? If you don't like the way your hair looks," he explains quietly, "you can just do this..." Then Slepak opens the top freezer compartment, leaving only the reflection of his headless body.

Such meticulous invention is submerged throughout Slepak's Hollywood Hills cottage, where most traces of modern technology—television sets, kitchen appliances—are stowed away behind eighteenth-century Dutch silver-tooled leather screens or heavy oak church doors. Slepak, a costumer on CBS's *Murphy Brown*, regards even bathroom fixtures as worthy of dramatic disguise: his copper bathtub has been transformed into a steamy cubbyhole with its own Greek trompe l'oeil proscenium.

These precision flourishes somehow seem part of the tradition of Slepak's home, where successive residents have exuberantly displayed their disparate decorating styles. As Slepak tells it, the original owner, a British actor, built the place in the 1920s as a woodsy hideaway for his mistress, a woman with a somewhat blinkered conception of the color wheel. ("Everything in the entire house was green; it must have looked like Oz here.") And when he purchased the one-bedroom house in 1972, Slepak wasn't prepared for the previous occupants' desultory attempts at time-waste management. They hadn't bothered to move the furniture when issuing a dark layer of moss-colored paint over their pale blue walls; Slepak's newly emptied house was filled with the ghostly outlines of someone else's headboard, dressers, and end tables. "My husband and I were against him buying it," recalls his mother, Bernice Slepak, who lives in Brentwood. "But Sandy saw something else—he knew what he could do with it."



Slepak's first official act was "to buy a sledgehammer, tear down walls, open up the ceilings, and push out in every direction." An architect friend, Spencer Davies, drew up blueprints specifying the addition of a bath and a library/guest room. But Slepak's exhausted budget and one "nightmare contractor" required initiating a lengthy three-stage expansion plan. Though he concedes that it was "difficult having walls of plastic flapping in the breeze," Slepak now says he appreciates those months of dormancy. "I



The grounds look the way yours would if you were organized

ıd time to look at the spaces," he in-
sts, "to really think about them."
A compulsive magazine clipper,
epak accumulated files of details
ıat could transform his gutted
ooms, learned to dislike the word
lecorating" ("I prefer to call it 'plac-
ıg furniture'"), and developed a
ıste for what he calls "muted color-
ion." "I work with color and pat-
rn all day," says Slepak. "When it
ımes to living, I like things to be as
eutral as they can be." Although he
a perpetual rearranger, each ac-
uisition seems positioned with ex-
eme care. "He's a perfectionist,"
ys Bernice Slepak. "Like me."
It was from a dealer in San Juan
apistrano named G. R. Durenber-
er that Slepak absorbed his hands-
n, multifunctional approach to
ntiques. The console in the foyer is
ctually a nineteenth-century cow
eeder that Slepak upholstered in
eige and green linen. He enthusias-
cally points out that the English me-
ieval stone carving on the hand-
ainted lacquer tea table serves as an
xcellent receptacle for hot desserts.
Vool paisley Kashmir shawls are ca-
ually flung on beds and sofas
ıroughout the house. "I like to
ink of my furniture as old things,"
ys Slepak, "but not rare antiques
ith an invisible rope across the seat.
want people to touch them."
The charmingly flowery garden,
ndscaped by James J. Yoch, evolved
y trial and error, with Slepak putting
ı long hours to create a dreamlike ap-
roximation of his Chicago boyhood.
Hummingbirds hover over the bright
range blossoms of cape honeysuckle,
hile clematis and wisteria vines curl
round sparely constructed trellises.
t seems that at least one of the trees
always weighty with fruit. And
ıough the scarcity of sunlight might
ave kept some from growing roses,
lepak simply potted them and
ushed them into locations with
ıaximum exposure.
When Slepak mentions that his
arden maintenance revolves
round an erratic work schedule, he
ıeans that he'll often find himself
tanding alone in the chilly darkness,



watering plants at midnight. This after-hours vigil occasionally suits a double purpose. The raccoons that stray onto the premises might add that backwoods touch, but they also devour the koi in his fishpond. He's had less success adapting to the hilltop homeowners who like to hurl old tires and gallon jugs of Gallo wine—once Slepak found an entire car engine—down his rear embankment. "Everything I've planted here was with the thought of camouflaging some terrible eyesore," he says confidentially. "I'm an island in a sea of neglect." ♠ *Editor: Joyce MacRae*

In the living room, *above*, a Georgian tea table in front of a Directoire canapé holds a medieval stone carving on which Slepak serves hot desserts. The costumer, *opposite center*, spends long hours in his gardens, *opposite top* and *opposite bottom*, cultivating foxgloves, delphiniums, roses, and ivy in the front and clematis, potted roses, and fruit trees in the back.

Slepak is a perpetual rearranger.
"He's a perfectionist," says his mother, "like me"





Slepak acquired his hands-on approach to antiques from G. R. Durenberger, who helped furnish the bedroom. An 18th-century American oak desk happily coexists with an Edwardian bamboo and rattan armoire and a Regency bed with a faux bois finish.


Scenes o
An earthly paradise surviv



Santa Barbara past and present. On the Cox polo field in the 1920s, Elmer Boeseke Jr. takes aim. *Opposite:* Swans grace one of the fountains in Lockwood de Forest's formal gardens at Constantia.

Santa Barbara

Southern California. By Peter Haldeman. Photographs by Eric Berman









Pool parties and beach expeditions, *left* and *far left*, were popular in the '20s. *Above:* Stanley McCormick entertains friends at Riven Rock. *Right:* Norma Talmadge congratulates the team after a match.

When

I went home last winter, I kept a Santa Barbara notebook, a record of things seen and heard and read: "Between the gardenias and the eucalyptus trees, among the profusion of plant genuses and the monotony of the human species, lies the tragedy of a utopian dream made reality" (fashionable French theorist Jean Baudrillard). Another entry: "I'll tell you a story. Six months ago, I sold a drop-dead house—stone, fifteen acres—for $4.8 million. The people never moved in. They thought, What can you do with a thick-walled stone house? They put it back on the market for $6 million. A couple of television producers came right away, bought it for six. They started looking at it and said, What are we going to do with it? It just closed escrow for $8 million" (Montecito real estate agent Bill Gardner).

I heard this story several times last winter, with slight variations, and I heard others like it. I heard them from real estate agents and also from neighbors and decorators and friends and my parents, who live in a part of town where horses are usually the main topic of conversation.

In the apricot-hued coffered-ceilinged living room of El Eliseo, a Mediterranean villa built in 1920 and occupied by two generations of Virginia Castagnola-Hunter's family, Virginia Castagnola-Hunter took a sip of chilled apricot juice, waved her hand toward the oak grove on the other side of an arched and mullioned window, mentioned the upkeep, and confided that she had recently decided to put the house on the market, for $5 million.

Under an old black cypress tree on the edge of Edgecliffe, the beachfront estate Lester A. Berman has been remodeling in a style he calls Berman Revival, a style that runs to such touches as an outdoor Jacuzzi engraved with the signs of the zodiac, Les Berman directed my attention with the antenna of his cordless phone to some adjacent woodlands which he said had remained woodlands because they abutted Indian burial grounds and which were about to be developed in million-dollar lots a fraction of the size of Les Berman's own lot, so I could imagine what Edgecliffe was worth.

In fact, I could not, but I was beginning to get an idea.

At Park Lane, the decorator Robert Woolf's show-clipped standard poodle and I panted from the climb to a Palladian teahouse, from which height we could see the majority of seven acres of formal gardens and Robert Woolf's former guesthouse, a Spanish colonial structure he had recently sold to Alex Van Halen, the heavy metal rock musician; now, said Robert Woolf, who is the son of Beverly Hills architect John Woolf, he was going to sell the rest of Park Lane. He was asking $15 million.

By a crackling fire in the dark-beamed living room of Casa del Greco, Mrs. James Black spread out her clippings on George Washington Smith, the famous Santa Barbara architect who had designed many o the city's Spanish houses, includin Casa del Greco, where the Black had lived for the past twenty years Mrs. Black picked some invisible lin off her plaid skirt and asked if I' heard about Piranhurst, the ol Bothin estate that had sold in 1973 t an Oregon lawyer for $310,000 an in 1980 to Gene Hackman for $3. million and in 1986 to Harold Sim mons, a corporate raider from Da las, for $5.5 million.

I had. A lot of people were talkin about Harold Simmons last winter Harold Simmons had turned his avo cado grove into a lawn. Harold Sim mons had used so much water t irrigate the lawn that the city ha threatened to put him in jail and ha fined him $25,000. Harold Simmon was installing a well on his propert to avoid any future fines.

There may have been nothing re markable about all of these figures as such. What did seem remarkabl was the incongruity between these figures and the statistics, repeated with the same frequency, pertaining

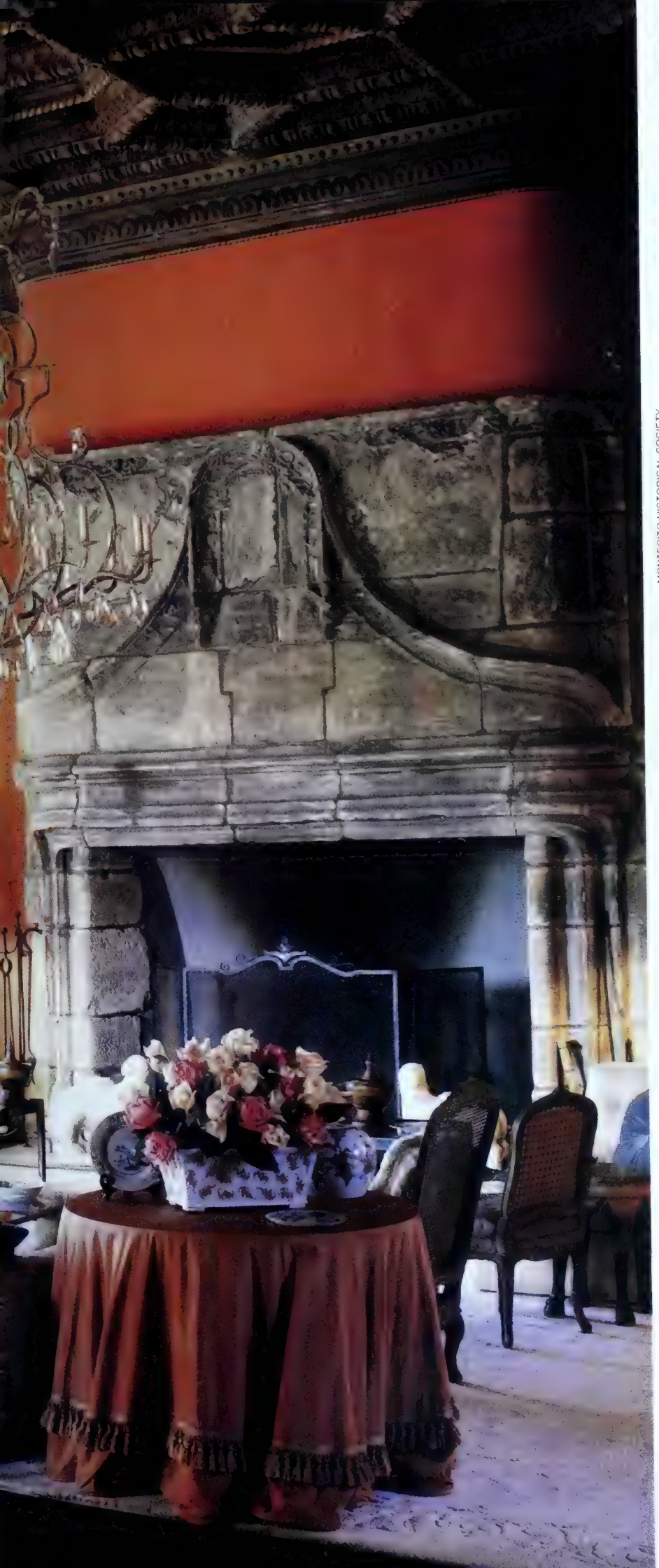
Mark and Nancy Steinman exercise Arabians in the ring of their Hope Ranch house, *right*. *Center right:* Vibrant bougainvillea covers a classic arcade at Cima Linda. *Top right:* Where the Edgecliffe Beach Club once stood, a private pool overlooks the Pacific.















MONTECITO HISTORICAL SOCIETY

When Alfred Dieterich and his wife, Ethel, *left*, commissioned Addison Mizner to build Casa Bienvenida, he gave them baroque water stairs, *above*, and twenty-foot coffered ceilings, *far left*.

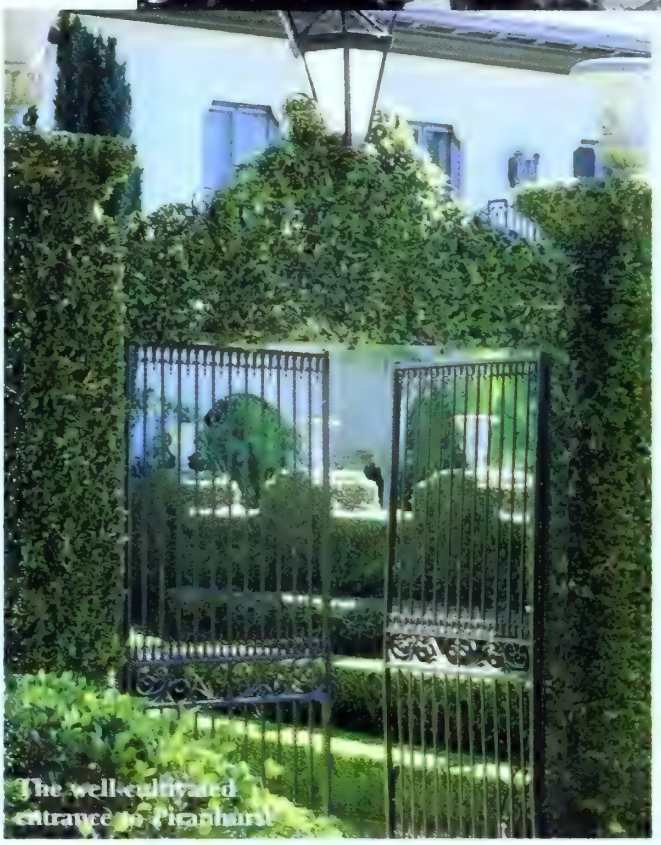
to the *water situation*. In 1989 Santa Barbara received seven inches of rain; normal annual precipitation is eighteen inches. One of Santa Barbara's two reservoirs, the city's chief water source, was empty; the other was 75 percent empty. For three years California had suffered the worst drought in sixty years; Santa Barbara was the driest county in the state. One reason the mayor was now vowing to bathe no more than twice a week until it rained was that Santa Barbara, unlike Los Angeles, say, or San Diego, has always discouraged growth, and it has done so by deliberately limiting its water supply—refusing, for example, access to state water. That is why the statistics concerning Harold Simmons seemed especially remarkable.

Unlike many of its neighbors, Piranhurst is not shielded from uninvited inspection by stone walls or acres of sycamore trees, and Harold Simmons's vast slope of front lawn rises from the street rather grandly, glistening with sprinkler dew, to a pedestal of gardens beneath a Venetian villa. Piranhurst is visible, and last winter it was audible too. The source of the noise, a steady thrum, could be located several hundred yards behind the house, where inside a tall derrick a drill jabbed at the dry earth.

A LITTLE OVER TWO HUNDRED YEARS ago Don Carlos de Domínguez gave his fiancée, María Marcelina Feliz, a grape cutting before going off to find his fortune in a silver mine. Marcelina Feliz planted the vine next to a creek in the foothills of the Santa Ynez mountain range above Pueblo de la Laguna—a mission, a presidio, and a few adobes in the small valley between the ocean and the mountains. In 1850, when California attained statehood and the pueblo had been rechristened after the patron saint of artillery soldiers and architects, Marcelina Feliz's grapevine spanned 5,000 square feet and had become something of a tourist attraction. Another draw was the hot springs in the Santa Ynez foothills, which were supposed to have curative properties and which by 1887, the year the Southern Pacific Railroad laid tracks in Santa Barbara, were luring health seekers from across the country.

They wintered at the Arlington, the first of the great West Coast resort hotels, and if they were rich they came back to build their own houses nestled in the amphitheater of hills overlooking the Pacific. They were meat tycoons from the Midwest and industrialists from the North and black-sheep heirs and heiresses from the East. The earliest and wealthiest arrivals claimed entire hilltops for themselves. On the summit of Piranhurst, not far from where Harold Simmons was looking for water, an arched stone façade survives from the estate's formal tea garden: Henry Bothin and his wife, whose father is credited with bringing water to Oakland, employed thirty-five gardeners to maintain two miles of man-made waterfalls, reflecting pools, and Grecian columns topped with huge shells spilling water one to the next, all leading up to a terrace of statuary, planting beds, and the *(Text continued on page 174)*


COURTESY OF SANTA BARBARA HISTORICAL SOCIETY


The well-cultivated entrance to Piranhurst

Casa Blanca's Moorish motifs




Unreal estate: from $1.9 million to $8 million in six months


Poolside at Villa Norma

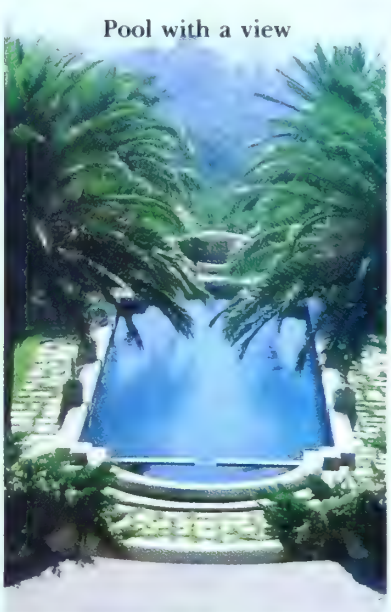

The Alexanders' pavilion



Piranhurst's old tea garden on a summit in the Santa Ynez mountains



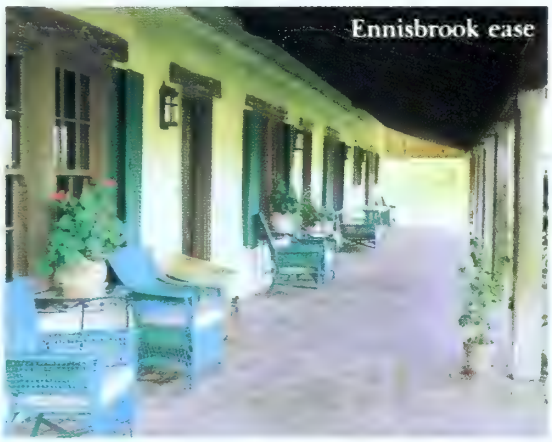
Michael Douglas



Pool with a view

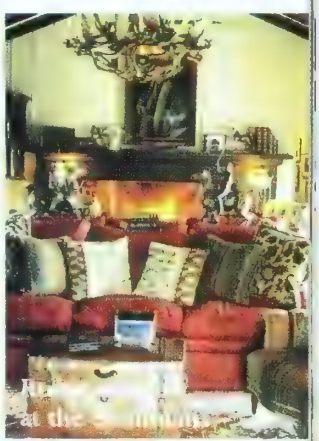


Mrs. James



Ennisbrook ease

From adobe to ranch, from Moorish to Dutch to Spanish to French, romantic styles proliferate. Whatever the setting, one is never far from a courtyard and a fountain, a mountain and an ocean view.





ntia's Dutch charm.



Casa del Greco



A classic colonnade



Wright's renovation of the Douglases' getaway





NICOLA DILL

The Simple Life in Beverly Hills

Hollywood glitz has no place at Adrian and Samantha Lyne's outpost in L.A.

By Charles Gandee





Photographs by Langdon Clay



A luminous atrium stands at the heart of Bella Vista, the Mediterranean-style house ventriloquist Edgar Bergen once shared with his family. Bella Vista family portraits, now and then: film director Adrian Lyne, *opposite above*, with wife Samantha and daughter Amy, and, *opposite below*, Bergen, wife Frances, and daughter Candice. Details see Resources.





DIRECTOR ADRIAN LYNE may be a bona fide Hollywood hotshot, based on *Flashdance, 9½ Weeks, Fatal Attraction,* and *Jacob's Ladder,* but he refuses to play the part. His Mercedes is twenty-four years old. His Rolex is steel, not gold. His sartorial flair is limited to white T-shirts, baggy chinos, and Converse high-tops. His idea of a good time is a glass of white wine and a game of boules with a couple of buddies in the backyard.

And then there's the matter of Lyne's house—yet another example of the English-born director's utter disregard for Tinseltown tradition.

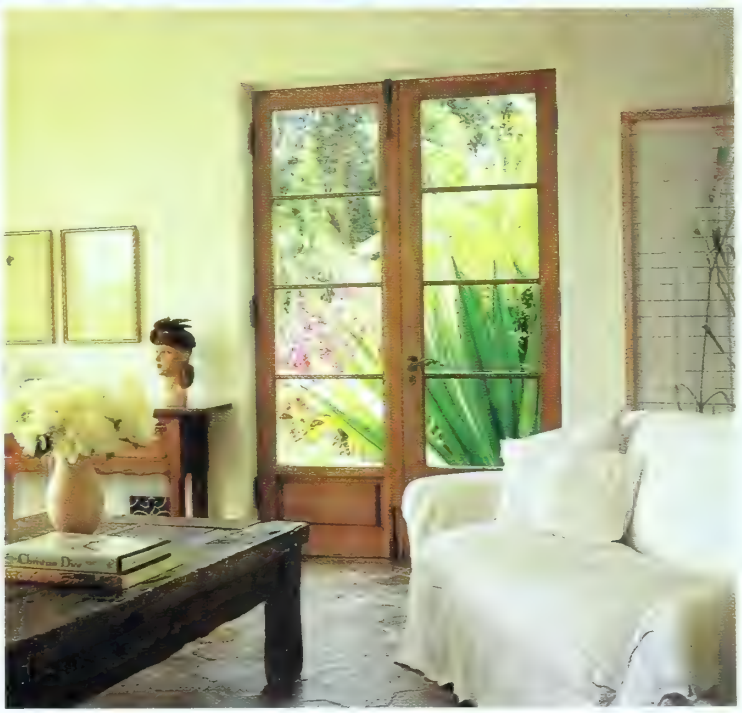
There's not so much as a trace of the venerable Triple-M school of

The Lynes' house in Provence inspired their kitchen in Beverly Hills, *left. Above:* The quasi-rustic aesthetic continues with a rough-hewn table under an arbor off the kitchen. *Opposite:* In the living room, slipcovers made from Bennison Fabrics tea-stained linen are one size too large for the overscale sofa and chairs.



Lyne's house is yet another example of the English-born director's utter disregard for Tinseltown tradition





Plaster walls and a terra-cotta floor provide texture for the master bedroom, *opposite* and *above*. The overstuffed sofa and iron bed are from Indigo Seas, L.A. *Right:* The theme of chic understatement extends to Adrian Lyne's shoe closet. *Top:* The view from the bedroom terrace is of Century City. *Below:* From the pool, the five-bedroom house looks more like a modest bungalow.



decorating—mirrors, marble, and MONEY (say it loud)—long favored by movie industry heavies in the plaster and tile pile Lyne shares with his wife, Samantha, daughter Amy, and Baby and Poppy, the family dogs. No shiny chrome. No black leather. No state-of-the-art screening room. There are none of these clichés because Adrian and Samantha Lyne define luxury somewhat differently. To them, the good life is enough property to forgo curtains, enough windows to forgo air conditioning, enough echoes of their stone farmhouse in the south of France to all but forget that they're a five-minute drive from the hurly-burly of Sunset Boulevard.

"There's great energy in L.A.," says Adrian, "but there's very little that's pleasing to the eye or to the hand."

"To be honest, we'd rather be in France," adds Samantha with a sigh. But, of course, they don't make movies in Simiane-la-Rotonde, the tiny village where the Lynes retreat between films. So Adrian and Samantha continue to tough it out in southern California, as they have for ten years. Which isn't so bad, especially now that they've moved from their three-bedroom bungalow in the Hollywood Hills into the rambling Mediterranean-style house in Beverly Hills which ventriloquist Edgar Bergen once shared with his family and Charlie McCarthy.

Although the Lynes bought the three-acre property three years ago, they only recently moved in. It took time to replace the somewhat shabby Santa Fe aesthetic of a previous post-Bergen owner with the Lynes' preferred aesthetic, le style provençal. One factor behind the protracted timetable was the couple's aversion to professional assistance. "I hate decorators," says Samantha, by which she means—to put a charitable spin on the statement—that the idea of someone else fiddling with her family's house does not appeal to her. "It's more of a nightmare, but it's also more fun to do it yourself," adds Adrian, noting that, in his opinion, professionally decorated houses "all look the same."

Although the Lynes are a busy couple with a house in France, a loft in Manhattan, a booming career with attendant social obligations, and a fifteen-year-old daughter with a serious boyfriend, the prospect of renovating and decorating another house was not particularly unwelcome. The Lynes, after all, are different. "We didn't have the time to do it ourselves. We made the time, because it's important to us—this is where we live," explains Samantha. Just how different they are is revealed when they talk about their new house. Hectic lives notwithstanding, their knowledge of the building trades is matched only by their knowledge of the decorating trades. *(Text continued on page 172)*





Luxury, according to Adrian and Samantha Lyne, is having enough property to forgo curtains, enough windows to forgo air conditioning



Susie Tompkins, *opposite*, and Esprit's new image. *Above:* Susie's San Francisco apartment, chairs by Jean Prouvé and a Serge Mouille lamp from Delorenzo 19... frame a bay view. Details see Resource...



High Spirits

Atop a hill, Esprit's Susie Tompkins surveys new worlds. By Pilar Viladas

Photographs by Tim Street-Porter



SUSIE TOMPKINS HAS A THING ABOUT GREEN. SHE has green clothes, green shoes, and a Kelly bag that lives up to its name. Bowls of green apples sit on her office desk and kitchen counter. Even ıe new mountain bike that she rides over her beloved roperty on the northern California coast is green. ;reen, to Susie, is about nature, about growth, about ever going in or out of style, about simplicity. "It's the ımple pleasures that matter now," she declares, seated n a dark green vintage Alvar Aalto love seat in her San rancisco dining room before a picture window that rames a postcard view of the Transamerica Building. "I lon't like things to get too precious."

That would explain why her sunny spacious apartnent is filled not only with museum-quality photographs nd elegant furniture by twentieth-century masters, uch as Aalto, Charlotte Perriand, and Jean Prouvé, but lso with folk art and flea market finds—not to mention lashes of green. It would explain why her order from he local flower markets includes shaggy sunflowers as vell as perfect orchids. And it would certainly explain vhy the woman who runs Esprit, one of the best-known nakers of what Seventh Avenue calls "better junior" portswear, is wearing mismatched shoelaces.

Susie (no one calls her Mrs. Tompkins, save a few diehard doormen in her building) is wearing vintage brown French shoes with leaf-green whipstitching. One shoe is missing its original green leather lace, so Susie has had to make do with a length of brown Hermès gift-wrap ribbon. This unpretentious mixture of the funky and the fancy is just Susie's style.

And it's going to be Esprit's style. The forty-eight-year-old mother of two returned to the company last June after a two-year absence during which she and her former husband and Esprit cofounder, Doug Tompkins, wrangled over control of the firm's domestic



In the living room, *opposite*, brown leather chairs, Jean-Michel Frank designs by Écart International, sit behind a Prouvé steel and terrazzo table. The dining room alcove, *above*, is filled with original Alvar Aalto seating, Imogen Cunningham's 1929 photograph *Two Callas*, and a floor lamp by Jean Royère, who also designed the wrought-iron wall lamp in the entry, *right*.

Susie's new life fell into place with almost supernatural ease



operations. (Susie and an investor group bought Doug out.) Since then, as co-owner and creative director, she has juggled the tasks of making Esprit's fashions more vibrant while making the one-big-happy-family company more socially aware—she wants substance behind the style.

"The collections don't look coordinated anymore," she says of Esprit's spring lines, which reflect what she sees as the "mismatched" spirit of the nineties. "The whole sixties look is coming back—more craft-oriented, with a human touch, and more thoughtful."

Thoughtful is what the 550 employees at Esprit's San Francisco headquarters are expected to be these days. To promote voluntarism at work, people will be allowed to donate their efforts to a worthy cause on company time. Of course, many perks of the employee-friendly company are still there, including subsidized (healthy and delicious) meals in the office café, kayaking and mountain-climbing trips, *(Text continued on page 173)*

A French screen in the dining room, *opposite*, flanks a Prouvé cabinet. The ceiling lamp is another Mouille design. Around the granite table designed by Gregory Turpan are Mario Bellini's Cab chairs for Cassina. *Above:* In the bedroom, photographs sit on a Bertoia bench from KnollStudio. The sisal is from Larsen Carpet. *Left:* The kitchen is stocked with vintage objects, such as green Harlequin pottery from Buddy's, L.A.



The "mismatch

An aikido class at Esprit's gym, *opposite*. *Below:* Inside Susie's country cottage. *Bottom:* Susie at work with designers Carol Antone and Linus Mendenhall.



it of the times is just



her style





"Coming Home with Lands' End" gives you 27x55 inches of pure pima loops.

$14.

Only a few towels in this entire country have pure pima loops. The one most like ours is $18.

It's a strange world.

You can take just a small amount of that super-soft cotton known as pima, blend it with 95% ordinary cotton and still label the towel you make from it pima cotton.

That's how many pima products in this country are made.

Not this one. Every one of its 936,768 loops is 100% pima. Unusual in any towel. Even more unusual in a $14 towel.

Quality in every item.

Like our pima towel, every item in our new bed and bath catalog is *built better*. Our percale fitted sheet has a 12" pocket that fits the new fatter mattresses. Our flat sheets and comforters are cut more generously than you'll find elsewhere. Our kids' sheets are 200-count, a rarity. Even our quilts are handsewn with five to six stitches per inch.

The best part: low prices every day.

We all know that the "sale" price on most domestics is the real price.

The original price is artificial, jacked up to leave room for reduction during White Sales.

We cut all retail ad allowances out of our original prices. And keep margins low—to give you prices equivalent to or below White Sale prices *right from the start*.

We believe you will find the way we do business an intelligent alternative to the White Sale.

SEND OR CALL FOR
The Premiere Edition
OF OUR NEW BED & BATH CATALOG
1-800-345-3696

Coming Home with LANDS' END DIRECT MERCHANTS

Dear Coming Home: please send me, free, your new bed and bath catalog.

Name_____

Address_____

City_____ State_____ Zip_____

Coming Home, Dept. HH79 Dodgeville, WI 53595

The CASPIAN Collection



All the exciting things happening to homes are by

Warner

WALLCOVERINGS • FABRICS • BORDERS

Through Interior Designers

The Warner Company, 108 S. Desplaines, Chicago, IL 60606 • Showroom: 6-136 The Merchandise Mart, Chicago

WALLCOVERING CIN-6033 • FABRIC FIN-6033 • BORDER CIN-6053



great rooms



With burlap, paper, paint, and finesse two designers transform a San Francisco duplex BY CINDY EHRLICH



great rooms

Stepping into Brett Landenberger and Scott Waterman's apartment is a little like visiting some wacky chapel on a sun-drenched Aegean island. The feeling derives only in part from the decor, which includes neo-Gothic niches and wooden draperies salvaged from a burned-out church. What also contributes to the impression of winking sanctuary is the palpable sense of love and humor that has gone into the making of their combination house and studio.

The two moved to San Francisco from Atlanta, where Waterman, a decorative painter fond of "deteriorated things," began his career working on trompe l'oeil murals and the restoration of historic buildings. Landenberger's specialty is decorative paper designs, which translate into fabrics, wallpapers, and prints.

The quality of light was one reason they chose San Francisco. It also influenced their decision to rent a featureless 1945 duplex because its five rooms are dazzlingly bright. The designers let the light shine: they reflect it with white paint, propel it through dark hallways with mirrors, and barely filter it with curtains made of cheesecloth, canvas drop cloths, and paper. Citron-colored beads sparkle in the kitchen doorway. "We wanted it to look like a Mexican restaurant," explains Waterman. "The palette in the rest of the apartment is more neutral because that's where we work." For his hand-painted papers Landenberger currently favors golds, browns, and grays—colors that reappear on the furniture, fabrics, and sculptural objects that are everywhere.

Waterman and Landenberger let necessity and spontaneity dictate room use. The designated dining room serves as Landenberger's studio. Waterman's studio contains the library; he works on larger projects in what was originally the living room. Their art provides much of the visual splendor that surrounds them. Landenberger wraps his papers around picture frames, boxes, and obelisks; Waterman paints lampshades, pedestals, screens—anything that doesn't move. They continually arrange and rearrange and simplify.

Both designers arrived at their occupations by way of studying architecture and art, pursuits that continually resurface in their work. They have re-created furniture spotted in Renaissance paintings, replaced ceiling lights with Louis XIV–style suns, and adorned walls with burlap bearing Hispano-Moresque tapestry designs. In the hallway, Landenberger assembled a frieze out of architectural fragments they bought "by the pile" from a salvage shop in Atlanta. "These things serve as inspiration, which is another kind of utility," says Landenberger. "That's what we look for in everything—for the spirit it imparts." ♠

Editor: Sharon Wick







The apartment is a living collage





Wooden draperies from a 19th-century church hang above a mantel, *previous page* and *top,* in Brett Landenberger and Scott Waterman's living room/studio. Waterman's screen design is Picasso-inspired. *Above:* Hispano-Moresque tapestry motifs printed on burlap line the bedroom, which features two neo-Gothic church niches and 1950s rugs hooked by Landenberger's grandmother. *Right from top:* Waterman, at left, Landenberger, and their cat, Minnie, surrounded by their designs. Waterman's studio shelves display his boxed collages. Indian umbrella borders mingle above the kitchen windows. *Opposite:* A studio lectern modeled after an example in a Renaissance painting. The wall is patterned with urn cutouts made from a 1930s theater magazine. The angel is part of the designers' collection of architectural fragments. Details see Resources.

NEW TRAFFIC CONTROL™
SPECIFICALLY DESIGNED



Carpet: Bonus – Decorus III by Columbus Mills

®Wear-Dated is a registered trademark of Monsanto Co.

EVOLUTIONARY CARPET FIGHT MATTING.

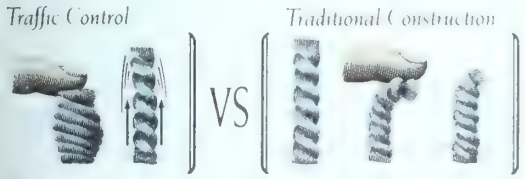
The ultimate test of any carpet is its ability to resist matting. That slow, inexorable process that gradually turns the high-traffic routes in your home into en paths. And transforms your once tiful carpet from a source of pride into rce of embarrassment.

At Wear-Dated® Carpet, we decided to omething about matting.

What our engineers found is that it would a whole new kind of fiber system to y do the job.

E VIRTUALLY REINVENTED THE CARPET.

We needed a fiber system that wouldn't lown on you prematurely simply be-



ffic Control's patented new Dual Fiber System is designed to nce back, not get beaten down like traditional constructions.

e you walked on it. Or did any of the r things you do to a carpet in normal, yday living.

A fiber system designed, in other words, ecifically fight matting.

HOW TRAFFIC CONTROL WORKS.

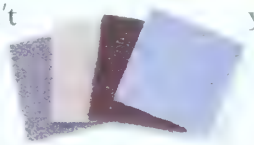


Unlike the traditional constructions that carpets normally use, our new Traffic Control™ Fiber System employs a unique dual fiber design. By taking tough nylon fibers and interweaving them with acrylic fibers, we built in a type of resilience that's never existed before. It's a major step in carpet technology. Because it makes it possible to produce carpet that's as soft as you want a carpet to be. Yet has the inner strength to keep springing back. Day after day, month after month and year after year. Plus, Traffic Control provides you with the same stain resistance that Wear-Dated Carpet is famous for.



IT'S DESIGNED FOR THE REAL WORLD.

Traffic Control is especially well suited for the high-traffic areas of your home like your family room, living room, hallways, dining area and every other place you want good mileage from your new carpet.



So if you're considering buying new carpet, the Traffic Control Fiber System should make your choice very simple.

CALL TOLL-FREE FOR A DEALER NEAR YOU.

To see the wide array of Traffic Control colors, call 1-800-322-NEAR for the Wear-Dated Carpet dealer nearest you.

New Traffic Control from Wear-Dated Carpet. Specifically engineered to fight matting. And so advanced, it's even designed to be walked on. And on and on and on and on and on. So go ahead, walk all over us.

WEAR-DATED ASSURANCE

WEAR·DATED CARPET

Carpet bearing the Wear Dated logo assures you of the highest quality materials and technology available. Every Wear-Dated Carpet style goes through real-world performance testing, just to be sure its beauty will last.

c Control is a trademark of Monsanto Company

Malibu

(Continued from page 92) interior street, or gallery, steps down the slope while the ceiling stays at the same height. The rooms grow as visitors walk down past the kitchen and dining area to the living room at the lowest level. The outside street passes trellises, pergolas, patios, and a rose court on the way to a lap pool on the lowest level—a blue last step to the ocean beyond. The couple has used the structure and the planting to edit the landscape so that the surrounding hills and the Pacific itself seem part of the property. They have borrowed the view.

Buzz calls the interior gallery the "zipper" between outside and inside, and with the French doors open, the zones blur: one walks as much across the house, from room to terrace, as down its streets. Despite the clear organization and the economical regular geometry of the structure, there is great informality in these sunny and sensuous spaces that give onto the outdoor living rooms. Openings are large enough to allow diagonal views and shortcuts. The soft warm colors, mixed by Tina directly into the wet plaster as it was troweled, seem to vibrate with the setting sun. A fragile tangle of mostly blue flowers cascades down the western side to a ravine left in Malibu's native chaparral.

Tina may be one of the design world's great cooks, and her primary beneficiary, Buzz (who slims down regularly in the lap pool), has created a dozen places for dining idylls throughout the house, where dishes are served with fraises des bois from the patio, rosemary and sage from the herb garden, guavas from a grove along the parking court, or grapes from the arbor. Besides a dining area in front of the fireplace in the open country-style kitchen and another in the living room, there are several spots along the galler and more in the courts, all offering di ferent views and different lights, de pending on the time of day.

A flight of stairs off the gallery lead to a master bedroom with an old-fash ioned California sleeping porch ove looking the Pacific, much favored b Percy, the golden retriever. Towar the rear, beyond a second-floor land ing that also serves as a library, th house culminates in Tina's studio an Buzz's study.

Tina's double-height studio enjoy the direct light of a northern expo sure and seems the more open and ac tive space. Buzz's study, up a flight o stairs in a tower, is the smaller, mor meditative aerie. From his desk th architect commands a view of the sit and the roofs, as though the hous and landscape were simply a ver large model still being contemplate on his drafting table and in his mind. ♦

Editor: Pilar Vilada

Taylor-Made

(Continued from page 113) ural materials, he began to change his thinking about design. He admonished clients to eliminate unnecessary bibelots. He started using large slabs of concrete, river rocks, twig sculptures, and slate floors. Gorham and Diana Knowles's house at Lake Tahoe is a perfect example of this phase of Michael's career. In the living room, the coffee table is a piece of raw rock that weighs 2,800 pounds. It was a housewarming present from Michael to Diana Knowles, who was so frightened by it that she fled to Tahoe City until the rock was safely installed.

Michael's own house, which he bought in 1970 after he closed the shop, was a repository for editions of the beautiful objects he bought for his clients. "This house is the best way I know to 'live above the store,'" he once said. Michael also said, to all his clients, "When in doubt, throw it out," but he never threw anything away; his house was crammed with everything fron African art to a German baroque chest and it had a wonderful mystique.

Michael's belongings were auctione at Butterfield & Butterfield in Sa Francisco in 1987, a year after he die of AIDS at the age of 59. It was quite a event; all his clients were there. Mi chael was always terrible with money and he had died over $3 million i debt. But the auction brought $3.4 mil lion, so once again Michael Taylo landed on his feet. ♦

Editor: Pilar Vilada

Life in Beverly Hills

(Continued from page 154) Every doorknob, hinge, grille, cabinet, mantelpiece, chair, and slipcover has a story Chez Lyne, and Adrian and Samantha can each tell it. They know where to find an upholsterer in greater Los Angeles, where to find antique terra-cotta tile in France (and how to export it), where to find armoires in New York, where to find a man to nickel-plate a brass latch. Names of fabricators, artisans, craftsmen, and construction workers roll off their tongues. They have a Rolodex, in other words, that could put them in business, as well as a resident jack-of-all-trades named George, who has devoted the last two years of his life to the Lynes.

They also have opinions about how things should look—very precise opinions. They know, for example, just how thick a wall should be, just how highly textured hand-troweled plaster should be, just how dark or light gray the mortar should be on the old Spanish tile roof they installed. "We fight about every decision, get divorced over every piece," quips Samantha. The couple's seventeen-year marriage suggests otherwise, though it would be fair to say that Adrian and Samantha Lyne are two strong-willed people with very definite aesthetic ideas—and not one bit shy about expressing them.

The reward for the Lynes' time and trouble is a kick-off-your-espadrilles style house that succeeds in being warm, inviting, cozy, comfortable, charming, and, perhaps most important, evocative. "It's a magical place," says Adrian. "I can almost pretend we're in France." Almost because the view of L.A.—shimmering in the distance in the smog—serves as a spectacular reminder that, one, they're in southern California and, two, southern California isn't so bad. ♦

Editor: Elizabeth Marchant

High Spirits

(Continued from page 161) and workouts in the company gym. Esprit must reflect the times, which Susie believes are no longer about conspicuous consumption but about quality. "The trend now is toward a calmer, simpler lifestyle," she maintains.

Susie isn't just talking about the consumer; she's talking about the new life she has made for herself since her marriage ended. "I grew up around personal style," she recalls. "My mother had a lot of it. I always had my own style but wasn't conscious of it until I got my own house together. Doug's aesthetic dominated everything. I managed to live with it, but I knew that if I had the chance to do it differently, I would."

And she did. Her penthouse apartment, with its 360-degree view and generously proportioned white-walled spaces, is filled with a less-is-more yet personal assortment of objects. Its serene elegance is the product of a joint effort among Susie, designer Gregory Turpan, and contractor Jim Sims. "We didn't want a fussy statement," says Turpan. And, he adds, his collaboration with Susie "wasn't so much a designer-client relationship as it was friends working together. My idea of helping Susie was getting her excited about things she hadn't seen before." One of those things was the clean-lined French furniture of the forties and fifties, which Susie sees as "about being functional and beautiful."

Still, there's room for the decorative and the whimsical. "I like clean uncluttered space," she says, "but I also love found objects." Susie is a flea market aficionado, and assorted plates, tramp art, bride and groom figurines, Michelin tire men, and ceramic Mao busts adorn her city and country kitchens and her offices at home and at work.

The same mixture of clean and cluttered, also orchestrated by Turpan, characterizes her country house in the small town where she spent weekends and summers as a child. The place is once again a big part of her life: "When I'm there, I don't have a care in the world. I feel as if I'm eleven years old and should listen for my mother ringing the dinner bell."

She lives in a tiny cottage on the property while Berkeley architects Richard Fernau and Laura Hartman design a new larger house. It will look, explains Susie, "unpretentious and evolved, as if it's been there forever." She looks forward to the time when the house will be filled with friends and grandchildren, and it will be her turn to ring that dinner bell.

But while her new life has fallen into place with almost supernatural ease, Susie takes nothing for granted. "The time is right," she says. "The things that have been influencing me for twenty years can finally be used. Esprit is now twenty-one years old." Speaking of the changes afoot at Esprit, and a shifting cultural climate everywhere, she adds, "Getting through these times will require a lot of strength."

Susie seems to be up to the task. "I want to inspire good values. That's what the nineties have to be about. The eighties were a very self-serving time. People were into bodybuilding. Now they're soul-searching." ♠

"Thanks to your Home Course I've started my own business as an interior decorator!"



"Your Sheffield Home Course gave me the tools I needed to succeed. It was so outstanding, I immediately took on two residential decorating projects with budgets totaling almost $30,000. And I'm currently working on a $12,000 design job for a waterfront condo."

– Teresa, T., Newport News, VA

Why don't *you* become an Interior Decorator?

HAVEN'T YOU WISHED you could find an outlet for that creative urge of yours?

If you have ever enjoyed re-doing even a corner of your home or helping a friend solve a decorating problem, you may have the potential for success in a very fulfilling career. Interior decorating is a field brimming with opportunity. You can start your own profitable business, choose your own hours—part-time or full-time. Or simply enjoy making your home more beautiful.

You have entree to glamorous showrooms and treasure-filled shops not usually open to the public. You move in a world of fashion and design, of colorful fabrics, beautiful furniture, exciting accessories.

What Sheffield training can do for you.

Sheffield offers you a fascinating new training program expressly designed for study in your spare time. No previous experience or special skills are necessary to qualify for enrollment.

Our lavishly illustrated lessons come to you by mail. You also receive "Listen-and-Learn" cassette tapes on which you actually hear members of the staff guiding you. It's like having a private tutor at home.

Classroom was never like this!

You start with easy-to-follow training in the *basics* of interior decorating. You then move step by step through every phase of furniture selection, room arrangement, color planning, wall and window treatment, and much more. You are even taught how to gain access to showrooms and get top discounts.

You are assigned decorating projects which you work on at home. Then you mail them back to the school where a professional decorator reviews them and then—speaking to you *by name* on a personal cassette tape—offers specific tips, ideas, and friendly advice. It's a most enjoyable new way to learn!

Free booklet tells all.

Send for Sheffield School's beautifully illustrated color booklet which explains this remarkable course in detail. There's no obligation. No salesman will call.

Sheffield School of Interior Design

211 East 43 Street, New York, NY 10017



For free booklet, call Toll-Free 800-451-SHEFF. Ask for Operator 121

...or mail coupon.

Sheffield School of Interior Design
Dept. HG21, 211 East 43 Street
New York, NY 10017

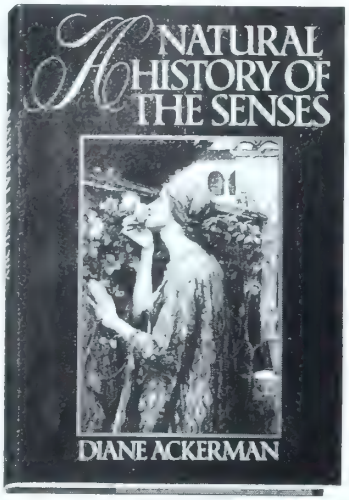
Please mail me without charge or obligaton the full-color booklet *Your Future in Interior Decorating*. No salesman will call

Under 18, check here for special information

Print Name _____

Address _____

City/ State _____ Zip _____



Why we close our eyes when we kiss

. . .which scents can make us more alert, more relaxed whether some foods are true aphrodisiacs . . . how a knowledge of touch can lessen our pain. With the inquiring mind of a scientist and the pen of a poet, Diane Ackerman tells us all we can look for, learn, and experience in becoming self-fulfilled sensualists: enjoying to the fullest our senses of smell, touch, taste, hearing and vision

The New Yorker called this book "a valentine to the perceptions," the *Houston Chronicle* "pure ecstasy." Bookstores sell it for $19.95. Your price: just $15.95*, plus $2.00 for shipping and handling. Send payment to The Condé Nast Collection **Dept. 720052**, P.O. Box 10214 Des Moines, IA 50336.

CREDIT CARD ORDERS: CALL TOLL-FREE 1-800-678-5681

Santa Barbara

(Continued from page 148) stone arches, which framed an ocean view. Here guests enjoyed picnics and the vista—glimpsing, perhaps, with a good set of binoculars, the tan and green cabanas and palm-roofed dressing rooms of Edgecliffe, which before Lester Berman's time and between occupancy by the Doultons (of the china) and the Kelloggs (of the ships) operated as a beach club offering the usual waterfront activities as well as tea dances, mah-jongg by the shore, and Greek plays staged by the children.

Enamored of the city's romantic Hispanic history, the new residents employed local or imported architects to create houses and gardens in the mission, Mediterranean, and, above all, Spanish colonial styles. Virginia Castagnola-Hunter's El Eliseo was designed by the Los Angeles architect Reginald Johnson, who later built the Santa Barbara Biltmore, after a villa that his clients had seen in the Dolomites. Park Lane, Robert Woolf's place, was conceived as Casa Bienvenida by Addison Mizner, whose Spanish designs had changed the face of Palm Beach. Mizner gave the son of a founder of Union Carbide 20-foot coffered ceilings and a 1,400-square-foot living room, and yet Casa Bienvenida avoids the bombast of San Simeon, to which it has been compared, mainly because the visitor never feels very far from a courtyard with a tiled fountain or a parterre of gravel and roses.

Almost all of the flora came from elsewhere—El Pueblo de la Laguna was singularly lacking in trees and plants. Even so, by the early 1900s Santa Barbara had a reputation both for the variety of its horticulture and for its elaborate gardens. One of the more exotic of these belonged to the opera singer Ganna Walska, who hired the landscape architects Lockwood de Forest and Ralph Stevens to transform George Washington Smith's traditionally shady Cuesta Linda into Lotusland, thirty-seven acres of lily ponds and fern, cycad, and succulent gardens. But most of her neighbors, meaning to replicate the formal gardens of Italy and Spain, asked for and received fountains, pergolas, courtyards, and garden houses defined b clipped hedges and the trees—euca lyptus, palm, cypress, and olive—tha inevitably elicit favorable comparison to those of the Mediterranean coast from which they derive. It was to tou Cuesta Linda, not Lotusland, tha ninety-nine ladies from the Garde Club of America left the East Coast fo the first time in 1926.

Easterners brought polo to Sant Barbara, which by the twenties ha three major playing fields—Bartlett Cox, and Fleischmann—and pol brought celebrities, particularly celeb rities to the south, day-trippers wh came up in their Packards to mingle i the grandstands with disaffected Eas Coast aristocrats and industry mogul like Jack Warner and Darryl Zanuck In 1935 Ronald Colman, the silent movie idol, bought the San Ysidr Ranch, a romantic arrangement of cit rus groves and turn-of-the-century cottages, where, attended by Kathar ine Hepburn and Garson Kanin, Lau rence Olivier and Vivien Leigh were married five years later.

IN MY SANTA BARBARA NOTEBOOK THE list of celebrity residents continues Jane Russell, Judith Anderson, Bur Ives, Jane Fonda, Mike Nichols, Mi chael Douglas, Sylvester Stallone, Kev in Costner, Jon Peters. The list stops at Jon Peters, because no one knew how seriously to take the studio head's efforts to buy the San Ysidro Ranch for $23 million—he'd pulled out of escrow several times before—the source of as much feverish speculation as Harold Simmons's lawn. I suppose what I was getting at was a certain decline between the era of Ronald Colman and that of Jon Peters. Except for a rash of subdividing in the fifties, the intervening decades saw little growth. Now Santa Barbara was attracting television producers who didn't know what to *do* with their stone houses.

But the Peters deal fell through, for one thing. For another, the real estate market went soft. (Virginia Castagnola-Hunter has decided to keep El Eliseo; Robert Woolf has knocked $3 million off his asking price; I don't have to imagine what Edgecliffe is worth anymore, since Lester Berman has elected to offer it for $22 million—but he says he's in no hurry to sell.) And

ne water situation may be changing. nother proposal to get state water was jected, and a number of alternatives ave been floated—from shipping in anada lake water to desalinizing Santa arbara ocean water. Many people have nce put in wells. Some are spray-paint-ng their lawns green. Unfortunately, ne improvements remain primarily cos-netic—my parents returned from the neater one evening in the summer to nd their house dusted with soot from a re fueled by thousands of acres of dy-ng vegetation, a fire that incinerated our hundred houses.

Yet for me Santa Barbara's woes ave lost some urgency. It may be a natter of time and distance. I think it's lso a matter of the "profusion of plant enuses and the monotony of the hu-nan species." It's not surprising that in is book *America* Jean Baudrillard ze-oes in on Santa Barbara: if, as it's been laimed, California represents some ind of American apotheosis, Santa arbara is the apotheosis of California. 's what Malibu is supposed to be—the cean is blue, the mountains, when nere is rain, are green, the sand is as lean as the sand in the Biltmore ash-rays. But that kind of perfection has ess to do with the genius loci of Santa arbara than these things: the crum-ling remains of a tea garden in the ky, the offshore oil rigs lit up at night, ne little adobe listed at a million four. f tragedy is a dream made reality, it as perhaps been a while since Santa arbara could be considered tragic.

When I went home last winter, I hanged planes at LAX. Somewhere orth of Malibu the brown blanket of ir pollution vanished and the pool-udded backyards yielded to the andsomer geometry of fruit and veg-table orchards. We passed over the ried-up reservoirs and the red tile oofs of Hope Ranch, then circled into ne little mission on a tarmac that is the anta Barbara airport. A man in a busi-ess suit retrieved his surfboard from ne bottom of the plane. At the beach a ude volleyball game was under way nd a woman jogged a pair of donkeys long the wet sand. The sky was cloud-ss, as it had been for as long as anyone ould remember. The stars were out nat night and I slept with my windows pen and could smell gardenias. ♠

Editor: Joyce MacRae



HANDMADE ENGLISH CONSERVATORIES

For over a century, Amdega have been designing and building the highest quality conservatories. The range of distinctive styles and finishes suits all types of houses and budgets; prices are from $17,000 through $100,000. Amdega's exclusive design service is free of charge throughout the USA and includes full drawings and quotations.

AMDEGA

◆ CONSERVATORIES SINCE 1874 ◆

For your full color Conservatory brochure, telephone 1 800 922 0110 or return $5 with this coupon to; Amdega Inc., Suite 624, Boston Design Center, Boston, MA02210

Name Address

Telephone Zip-code

Please check the box if you wish our designer to call ❑ HG/2/91C

Resources

DESIGN
Page 36 Custom-made gym equipment, by Johan Heiberg, to order from Exercise Experts, Los Angeles (213) 453-1082

GARDENING
Pages 46, 50 Sources for drought-resistant plants Abbey Garden Cacti & Succulent Nursery, 4620 Carpinteria Ave., Carpinteria, CA 93013, (805) 684-5112 catalogue $2. Grigsby Cactus Gardens, 2354 Bella Vista Dr., Vista, CA 92084, (619) 727-1323 catalogue $2. Lauray of Salisbury, 432 Undermountain Rd., Salisbury, CT 06068, (203) 435-2263 catalogue $2

STYLE
Page 82 South Pacific maillot, $100, tunic, $250, by Gottex, at Nordstrom, selected northern California stores; Bloomingdale's, New Jersey, New York, Swim Suits West, Fresno Trompe l'oeil swimming pool floor canvas, 8' x 16 1/2', similar to order from Evans & Brown, San Francisco (415) 648-9430 by appt Shadows cotton, to the trade at Osborne & Little, for showrooms (212) 751-3333 Limited-edition Venetian glass vase, by Archimede Seguso for Tiffany & Co., to order (800) 526-0649 Morning Tide glass plates and platters, by Izabel Lam, at Frank McIntosh at Henri Bendel, NYC, Archetype Gallery, NYC; Nuvo, Dallas; Turner Martin, Palo Alto; Vignette, San Francisco Water wool rug, by Christine Van der Hurd, $105 sq ft, available in custom sizes and colors, to order from Driade, NYC, Modern Age, NYC; Postmark, San Francisco Green aventurine bead cuff, by Jessica Rose, at Artwear, $1,400, from Artwear, NYC, to order at Susan, Burlingame, San Francisco; Elements, Chicago, Shirise, Glencoe; Jamie, Nashville; Lane Gallery, San Diego; Ralph Davies, San Francisco, Savannah, Santa Monica

EDITOR'S PAGE
Page 85 Multicolored wicker/rattan armchairs, Monet wicker/rattan table, from Grange Furniture, NYC, for showrooms (212) 685-9494

MALIBU ON THEIR MINDS
Pages 88–89 685 three-seat sofa, Cab 413 leather armchairs, Mugello glass table with leather-covered legs, all by Mario Bellini for Cassina, to the trade at Atelier International, for showrooms (800) 645-7254, in NY (718) 392-0300 **92** Twig tables, at the Gardener, Berkeley (415) 548-4545 685 upholstered armchairs, by Bellini for Cassina, to the trade at Atelier International (see above)

FARRAH FAWCETT CLOSE-UP
Pages 94–99 Many wood and iron finishes throughout, to the trade by George Guitierrez, Los Angeles (213) 732-4044 **94–95** Rope-twist urn with 22-kt gold glaze, to the trade at Formations, for showrooms (213) 659-3062 Reproduction Georgian lacquer armchair with gilt bamboo design (#3-116A), to the trade from Rose Tarlow–Melrose House, for showrooms (213) 651-2202 Horsehair on chair, to the trade at Clarence House, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Los Angeles, Philadelphia, Portland, San Francisco, Seattle, Troy **96** Plaza armchairs in English burl finish with leather seats, to the trade to order from Nancy Corzine, Los Angeles (213) 652-4859 Summer silk for curtain, to the trade at J Robert Scott Textiles, for showrooms (213) 659-4910 Chypre viscose/cotton for shades and walls, to the trade at André Bon, for showrooms (212) 355-4012. Bengaline woven silk for chaise, to the trade at J Robert Scott (see above) **97** Thema Herringbone woven wool carpet, to the trade at Saxony Carpet, for showrooms (212) 755-7100 **98** Dupion silk taffeta for curtain, by Interials, to the trade at Bradbury Collection, Los Angeles, for other Interials showrooms (201) 536-3669 **98–99** Raphael Damask silk for throw, to the trade at Brunschwig & Fils, NYC, Atlanta, Beachwood, Boston, Chicago,

Dallas, Dania, Denver, Houston, Laguna Niguel, Los Angeles, Philadelphia, San Diego, San Francisco, Seattle, Toronto, Troy, Washington, D.C. Aubusson pillow, c. 1825, at Connoisseur Antiques, Los Angeles (213) 659-5766. Taffetas Kaleidoscope silk for curtains, to the trade at Clarence House (see above). Nuit Cascade Thai silk for bed skirt, from Prima Seta Collection, to the trade at Bradbury Collection, Los Angeles; for other Prima Seta showrooms (213) 829-5626

TAYLOR-MADE

Page 106 Taylor-designed custom sofa, to the trade to order from Michael Taylor Designs at Leni's, Boston; Holly Hunt, Chicago, Minneapolis; Hargett, Dallas; Todd Wiggins, Dania; Shears & Window, Denver, Laguna Niguel, San Francisco; Randolph & Hein, Los Angeles; Luten Clarey Stern, NYC; Stephen E. Earls, Portland, Seattle. **107** Taylor-designed custom sofas, custom granite pedestals, to the trade to order from Michael Taylor (see above). **108** Custom hand-carved wood lyre-back chairs with gesso/gold finish in game room, to the trade to order from Michael Taylor (see above). Taylor-designed Twist plaster table, 22 1/2" high, to the trade from Michael Taylor (see above). **109** Taylor-designed cast-stone Stone Mill Wheel, 48" diam, to the trade from Michael Taylor (see above). Alder log bed, now in lodgepole pine or birch, to order from Mimi London, Los Angeles (213) 855-2567. Simbolo silk taffeta for curtains, to the trade at Scalamandré, for showrooms (212) 980-3888. Taylor-designed Wilsey upholstered armchairs, to the trade from Michael Taylor (see above). Taylor-designed custom Douglas oak with rush top benches, to the trade to order from Michael Taylor (see above). Buffalo Bill bleached ash chairs (#3-125) (without rush seats), to the trade from Rose Tarlow–Melrose House, for showrooms (213) 651-2202. **110–11** Taylor-designed Syrie Maugham sofa, to the trade from Michael Taylor (see above). Classic Point cotton damask on armchairs, to the trade at Scalamandré (see above).

A PLACE IN THE SUN

Page 115 Balleroy cotton/viscose on chair, to the trade at Clarence House (see above for pgs 94–95). **117** Van Keppel-Green 1950s tubular metal pool chair with cotton cording, to the trade through Dan Steen, ASID, Newport Beach (714) 548-9530. **118–19** Charles Eames's c. 1950 Ellipse black laminate/plywood/metal rod coffee table, from Palazzetti, for dealers (212) 832-1199. Vladimir Kagan walnut-frame stool, similar at Fifty/50, NYC (212) 777-3208.

CALIFORNIA TUSCAN

Pages 120–27 Forrest Architects, Sonoma (707) 935-1570. **122–23** Chambord cotton/rayon damask for curtains, to the trade at Old World Weavers, for showrooms (212) 355-7186. Natura sisal, to the trade at Stark Carpet, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Houston, Los Angeles, Philadelphia, San Francisco, Troy, Washington, D.C., Gregory Alonso, Cleveland; Shears & Window, Denver; Dean-Warren, Phoenix. Velvet linen/cotton for sofa, to the trade at Henry Calvin Fabrics, for showrooms (415) 626-8332. Veronese Antique Velvet cotton/rayon for tasseled sofa pillows, to the trade at Brunschwig (see above for pgs 98–99). Restoration cotton/silk for armchairs, to the trade at Scalamandré, for showrooms (212) 980-3888. **124–25** Trevor Stripe cotton for slipcovers, to the trade at Henry Calvin (see above). Plain Crewel Cloth cotton for curtains, to the trade at Lee Jofa, for showrooms (212) 688-0444. Portuguese needlepoint rug, to the trade at Patterson, Flynn, Martin & Manges, for showrooms (212) 688-7700. **126** Bristol Check rayon/linen on bed, Juliana Figured Stripe cotton blend on screen, to the trade at Brunschwig (see above for pgs 98–99). **127** Gouffre rayon/silk damask for bedspread, to the trade at Scalamandré (see above). Bentley Ticking Stripe cotton/rayon/linen for curtains, to the trade at Brunschwig (see above for pgs 98–99).

STAR PROPERTIES

Page 130 Mission quartersawn oak armchair and settle, c. 1910, American art pottery on table, 1900–30, similar at Buddy's, Los Angeles (213) 939-2419. Vintage fabric in foreground, similar at Full Swing, Newport (401) 849-9494. **131** Custom-made Syndecrete television encasement, other custom items to order from Syndesis, Santa Monica (213) 829-9932 by appt. Onda leather/steel armchairs, to the trade at ICF, for showrooms (914) 365-2500. Flanelle wool on sofas, to the trade at Manuel Canovas, for showrooms (212) 752-9588. Brittany cotton for pillowcase fabric, 54" wide, $120 yd, from Ralph Lauren Home Collection, to order at Polo/Ralph Lauren stores nationwide. **132** Soutine club chairs, $3,000 ea COM, Ernesto ottoman, $1,500 COM, Trinity camelback sofa, $5,600 COM, to order from Thomas Callaway Bench Works, Los Angeles (213) 447-2889; fax (213) 447-0112. Damasco Borgia silk on chair, to the trade at Clarence House (see above for pgs 94–95). Hellenes viscose bullion fringe, to the trade at Houlès, for showrooms (213) 652-6171. Niña club chair with straight arms, $2,500 COM, Pablo club chair with rounded arms, $2,800 COM, Juan Gris club chair in back, $3,125 COM, all in office, to order from Thomas Callaway Bench Works (see above). 18th-century Italian gilt-on-wood flower altarpiece, Mexican wood Christo above fireplace, Bolivian folk art cactus cross altarpiece, Pueblo Acoma polychrome pots above door, Mexican late 19th century storage shelf, nicho on shelf, similar at Nonesuch Antiques, Los Angeles (213) 393-1245. **133** Kelp-patterned wall, abstracted philodendron leaf wall, and other decorative painting and design, by Nancy A. Kintisch, Los Angeles (213) 666-2795. Oval Back armchair, Viceroy bench, Cameron lounge chair, all designed by Jarrett Hedborg for Nancy Corzine, to the trade to order from Nancy Corzine, Los Angeles (213) 652-4859. Traditional pareu-design cotton prints for curtain and chair seat, 44"–45" wide, $7 yd, from Tahiti Imports, Honolulu (808) 521-2929. Belmont cotton on lounge chair, to the trade at Fonthill, for showrooms (212) 755-6700. Westbury chintz on sofa, to the trade at Rose Cumming, for showrooms (212) 758-0844. Porringer wood table with painted base, to the trade to order from Richard Mulligan/Sunset Collection, Los Angeles (213) 650-8660. **135** Le Corbusier painted steel/glass 209 table, from Palazzetti, for dealers (212) 832-1199.

COTTAGE COMFORTS

Page 136 19th-century French settee in cotton, similar at G. R. Durenberger Antiquarian, San Juan Capistrano (714) 493-1283. **139** Georgian tea table, Directoire canapé in linen, medieval English stone carving, French provincial fauteuil in linen, 18th-century Dutch silver-tooled leather screen, 18th-century French candlesticks, antique stone carving with mirror and swag above window, similar at G. R. Durenberger (see above). 18th-century English table, similar at West World Imports, Pasadena (818) 449-8565. **140–41** Edwardian armoire, Regency bed, 19th-century English games table, Regency black chair with needlework seat, Georgian armchair in linen, 19th-century French student's lamp on desk, 19th-century oil portrait, 19th-century oriental rug, 19th-century English cricket table, tole lamp on table, 19th-century English commode, 19th-century needlepoint chairbacks made into pillows, 19th-century English framed cutouts on armoire, antique oblong-framed prints, similar at G. R. Durenberger (see above). Régence side chairs, similar at Jude Kissinger, Pasadena (818) 792-4419.

SCENES OF SANTA BARBARA

Pages 146–47 Palace chandeliers, to the trade from Dennis & Leen, Los Angeles (213) 652-0855.

THE SIMPLE LIFE IN BEVERLY HILLS

Page 151 Stone lion, similar at La Maison Française, Los Angeles (213) 653-6534. **152** Rustic wood bench, similar at Umbrello, Los Angeles (213) 655-6447. English kitchen table, c. 1840, similar at Hideaway House Antiques, Los Angeles (213) 276-4319. **153** Faded Floral linen/cotton on sofa and chairs, Rosevine linen/cotton on pillows, at Bennison Fabrics, NYC (212) 226-4747. French coffee table, c. 1860, French table between chairs, c. 1860, similar at Hideaway House (see above). Gold leaf mirror, c. 1860, similar at Wallach & J... vis, Los Angeles (213) 278-5755. French provinc... fruitwood period dessert table, hallway table, sir... lar at Pierre Deux, Beverly Hills, for other stor... (800) 874-3773. **154** Antique mesquite gate tab... in front of sofa, similar at Arte de Mexico, Los And... les (818) 769-5090. **155** Rebuilt 1930s sofa, ... canopy bed, similar at Indigo Seas, Los Angel... (213) 550-8758. English pine table on left, c. 185... similar at Hideaway House (see above).

HIGH SPIRITS

Page 156 Jean Prouvé chairs, Serge Mouille lam... at Delorenzo 1950, NYC (212) 535-8511. **158** Jea... Michel Frank armchairs, from Ecart Internation... Paris (1) 42-78-79-11; fax (1) 42-78-87-34. Prou... table, at Delorenzo (see above). **159** Jean Royè... floor lamp, cocktail table, similar at Delorenzo (se... above). Royère wall lamp, similar at Deloren... (see above). **160** Late 1940s French screen, sin... lar at Modern I Gallery, San Anselmo (415) 45... 3960. Prouvé cabinet, Mouille ceiling lamp, ... Delorenzo (see above). Cab 412 leather chairs, ... Mario Bellini for Cassina, to the trade at Atelier I... ternational, for showrooms (800) 645-7254, in N... (718) 392-0300. **161** Bertoia wood/welded ste... wire rod bench in chrome finish, from KnollStudi... division of Knoll International, for showrooms (80... 223-1354. Calicut coir carpet, to the trade at La... sen Carpet, for showrooms (908) 686-7203. Harl... quin pottery, c. 1938, similar at Buddy's, L... Angeles (213) 939-2419. **162–63** Charlotte Pr... riand table, similar at Delorenzo (see above). Be... gian linen on banquettes, to the trade at Hen... Calvin Fabrics, for showrooms (415) 626-833... Early 1950s wire sculpture lamp, similar at Mode... I (see above). Berenice halogen table/task lam... by Artemide, for dealers (800) 359-7040.

GREAT ROOMS

Pages 167–69 Custom-made folding scree... stenciled wallpaper, to order from Scott Waterma... San Francisco (415) 664-8015 by appt. Han... painted paste papers, to order from Brett Lande... berger, San Francisco (415) 664-8015 by appt. ALL PRICES APPROXIMATE.

HOUSE & GARDEN IS A REGISTERED TRADEMARK O... ADVANCE MAGAZINE PUBLISHERS INC., PUBLISHE... THROUGH ITS DIVISION, THE CONDÉ NAST PUBLICA... TIONS INC. COPYRIGHT © 1991 BY THE CONDÉ NAS... PUBLICATIONS INC. ALL RIGHTS RESERVED... PRINTED IN U.S.A.

House & Garden (ISSN 0018-6406) is publishe... monthly by The Condé Nast Publications Inc., 910... Wilshire Boulevard, Beverly Hills CA 90212. PRINC... PAL OFFICE: 350 Madison Avenue, New York N... 10017. Bernard H. Leser, President; Eric C. Anderso... Vice President–Treasurer; Pamela van Zandt, Vic... President–Secretary. Second-class postage paid... Beverly Hills CA and at additional mailing offices. Au... thorized as second-class mail by the Post Office De... partment, Ottawa, and for payment of postage in cas... Magazine Registration File No. 9016. Subscriptions... U.S. and possessions, $24 for one year, $46 for tw... years; in Canada, $41 for one year, including GST... Elsewhere, $43 for one year, payable in advance. Sin... gle copies U.S. $4, Canada $4.50. For subscription... address changes, and adjustments, write to House ... Garden, Box 53916, Boulder CO 80322. Eight week... are required for change of address. Please give bot... new address and old as printed on last label. First cop... of a new subscription will be mailed within eight week... after receipt of order. Manuscripts, drawings, and oth... er material submitted must be accompanied by ... stamped, self-addressed envelope. However, Hous... & Garden is not responsible for loss, damage, or an... other injury as to unsolicited manuscripts, unsolicite... artwork (including but not limited to drawings, photo... graphs, or transparencies), or any other unsolicite... material.

Subscription inquiries: Please write to House ... Garden, Box 53916, Boulder CO 80322 or call (800... 234-1520. Address all editorial, business, and produc... tion correspondence to House & Garden Magazine... 350 Madison Ave., New York NY 10017.

POSTMASTER: Send address changes t... House & Garden, Box 53916, Boulder CO 80322.

THE LEGEND LIVES ON...

A Collection From The Winterthur® Museum & Gardens Archives.



Available through Interior Designers.

*TEFLON is a register
trademark of DuPont
Only DuPont makes
TEFLON

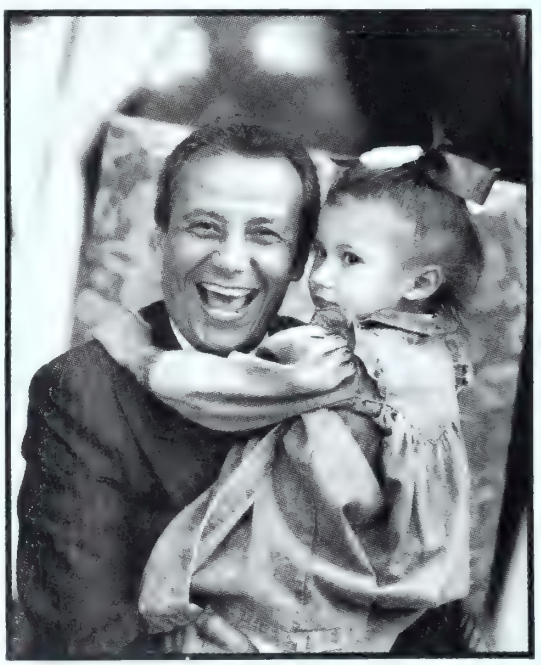
Gandee

Bijan balks at anything less than the best

Despite the slight chill in the Bel-Air air, the French doors separating Bijan's pool from Bijan's living room were wide open. Which should have made the room too cool for comfort. But didn't. Great gusts of warm wind cascaded out of a knee-high register next to the one of the two ivory sofas that did not have the king-size mink blanket draped across it.

I had arrived at Bijan's house by way of Bijan's boutique, an unabashedly opulent—and aromatic—emporium in Beverly Hills where an electronic atomizer sprays $400-per-ounce Bijan perfume onto Rodeo Drive every thirty seconds or so. Although I had offered to drive myself to the house, I was told that it would be best if I drove myself to the boutique, where I would be picked up by Bijan's chauffeur. "The house is very difficult to find," explained Bijan's associate, who made it clear that Bijan wouldn't like it if I got lost—and arrived late.

"Sit wherever you'd like," said the white-gloved driver with slicked-back hair—*after* I had instinctively, but clearly inappropriately, installed myself in the front seat of Bijan's Bentley. And then we set out, somewhat uncomfortably after my breach of decorum, on the journey from Beverly Hills to Bel-Air. "That's Tom Jones's house," said the driver along the way, directing my attention to a walled compound not far from the massive iron gates that swung open after we cleared security at our final destination.



Bijan en famille in Bel-Air.

Bijan made his entrance wearing a pinstriped gray-flannel suit with a black and purple patterned silk necktie and a matching handkerchief, which shared space in the breast pocket with a monocle on a thick gold chain. Glistening black crocodile shoes and a matte gold Audemars Piguet watch completed the ensemble. "My name is Bijan," said Bijan, by way of introduction. And then he handed me two sheets of paper with "bijan" embossed across the top in large letters, the largest being the "j," which measured seven and a half inches from dot to bottom. Neatly typed on one sheet was "The world said/conform,/The world said/settle for less,/The world said/compromise/and no one will know./So I made my own world." It was signed Bijan. Neatly typed on the other was, "A color,/A stitch,/A fabric,/A texture,/A fit,/A feel,/A pleat,/A thread,/A button,/Some people hate details,/I live for them." It too was signed Bijan.

Since the elitist creeds and sartorial swank seemed better suited to Paris, London, or Milan than sunny southern California, I asked Bijan if he felt altogether at home in the City of Angels—and if he always dressed with such elegant panache. In terms of his sartorial splendor, Bijan proudly noted that he had a six o'clock appointment with Semra Ozal, wife of Turkish president Turgut Ozal, who wanted to discuss her husband's summer wardrobe. And in terms of southern California? "California has been good to me," said Bijan, who has had an outpost in Los Angeles for sixteen years. "I am very satisfied to be here for business because I am doing very well." The figure $100 million per year was duly noted. Nonetheless, added Bijan, when it comes to fashion, California is "bad news." He was referring to the attitude of anything-goes informality that pervades the state, an attitude for which he has considerable contempt. "Tennis shoes and a T-shirt? You call that casual? I call that a slob."

Among the especially guilty is the new breed of Hollywood hotshot. "A bunch of kids," roared Bijan, damning the studio heads and record moguls I mentioned as potential customers for his $175 neckties, $650 cotton shirts, $3,500 suits, and $20,000 Colt .38s which come complete with 18-kt gold-cloaked barrels, leather grips, and mink gloves. "Those guys are not tastemakers. those guys are moneymakers," declared Bijan. "There is not any more 'Hollywood.' Everyone is into drugs and drinking and girls with long fingernails and $50,000 worth of plastic surgery." Bijan then lamented the passing of such legendary giants of style as Gary Cooper and Cary Grant.

> "Tennis shoes and a T-shirt? You call that casual? I call that a slob"

Things haven't been the same since the sixties, continued Bijan, since the trend for quantity at the expense of quality first reared its mediocre head. "Do you know why I am successful?" he asked. "Because nobody else can do what I do." What Bijan does, in addition to selling millions of bottles of his signature fragrance, is dress "sixteen presidents" and "five or six kings"—among 22,000 others. To better serve such a clientele, Bijan keeps a penthouse in Manhattan, a villa outside Florence, and a Gulfstream, emblazoned with his name, in the air. "If the mountain won't come to Muhammad," he said, "Muhammad must go to the mountain." **Charles Gandee**

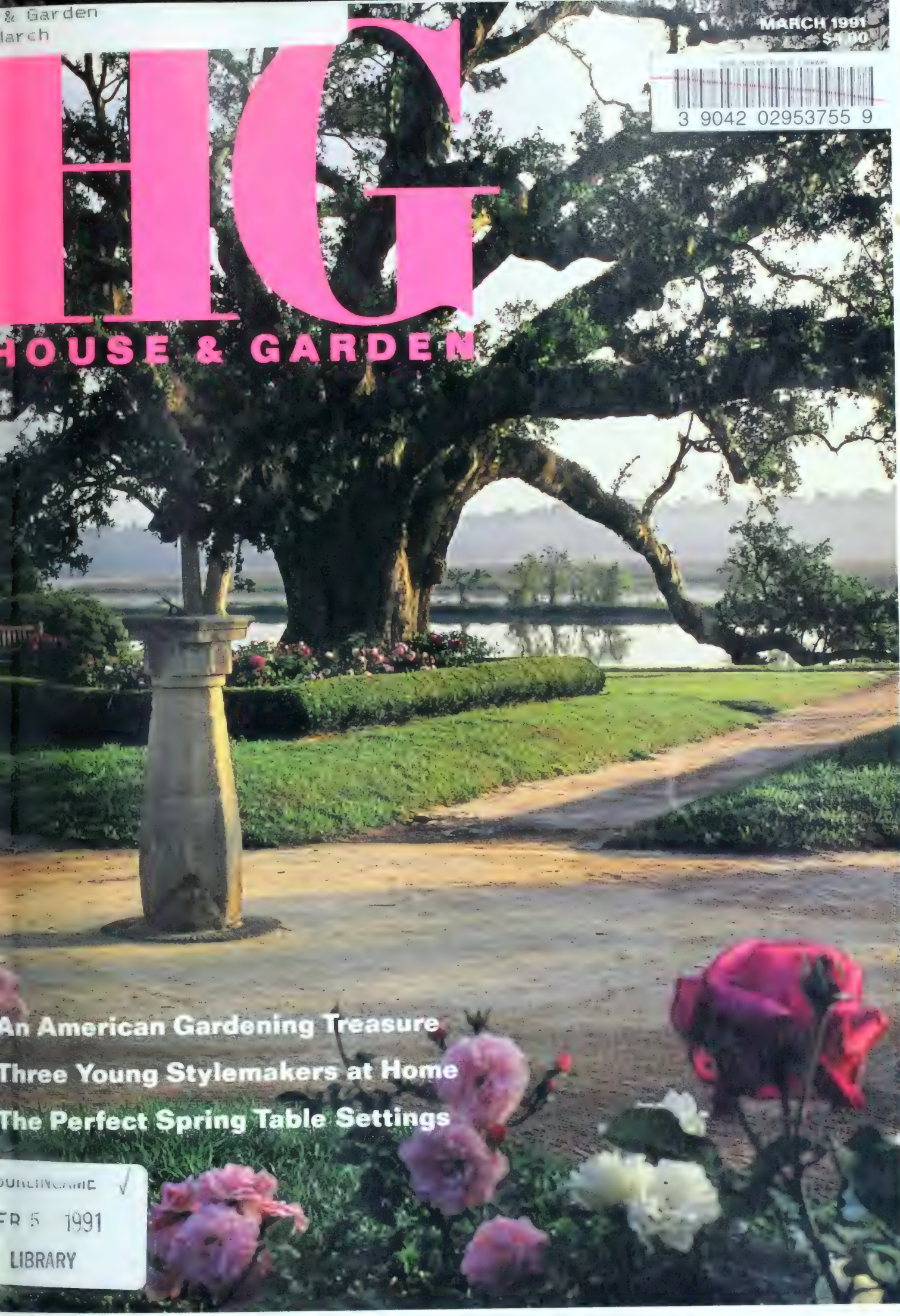
& Garden
larch

MARCH 1991
$4.00

3 9042 02953755 9

HG

HOUSE & GARDEN



An American Gardening Treasure

Three Young Stylemakers at Home

The Perfect Spring Table Settings

DURHAM √
FR 5 1991
LIBRARY

Image Tendre

Colours that reflect
the tender image of Spring.



LANCÔME
PARIS

Blouse: Giorgio di Sant'Angelo
Earrings: Cara Croninger at Art







HENRI BENDEL
NEW YORK

712 Fifth Avenue, New York, New York • The Atrium, Chestnut Hill, Massachusetts
900 North Michigan Shops, Chicago, Illinois • Columbus City Center, Columbus, Ohio



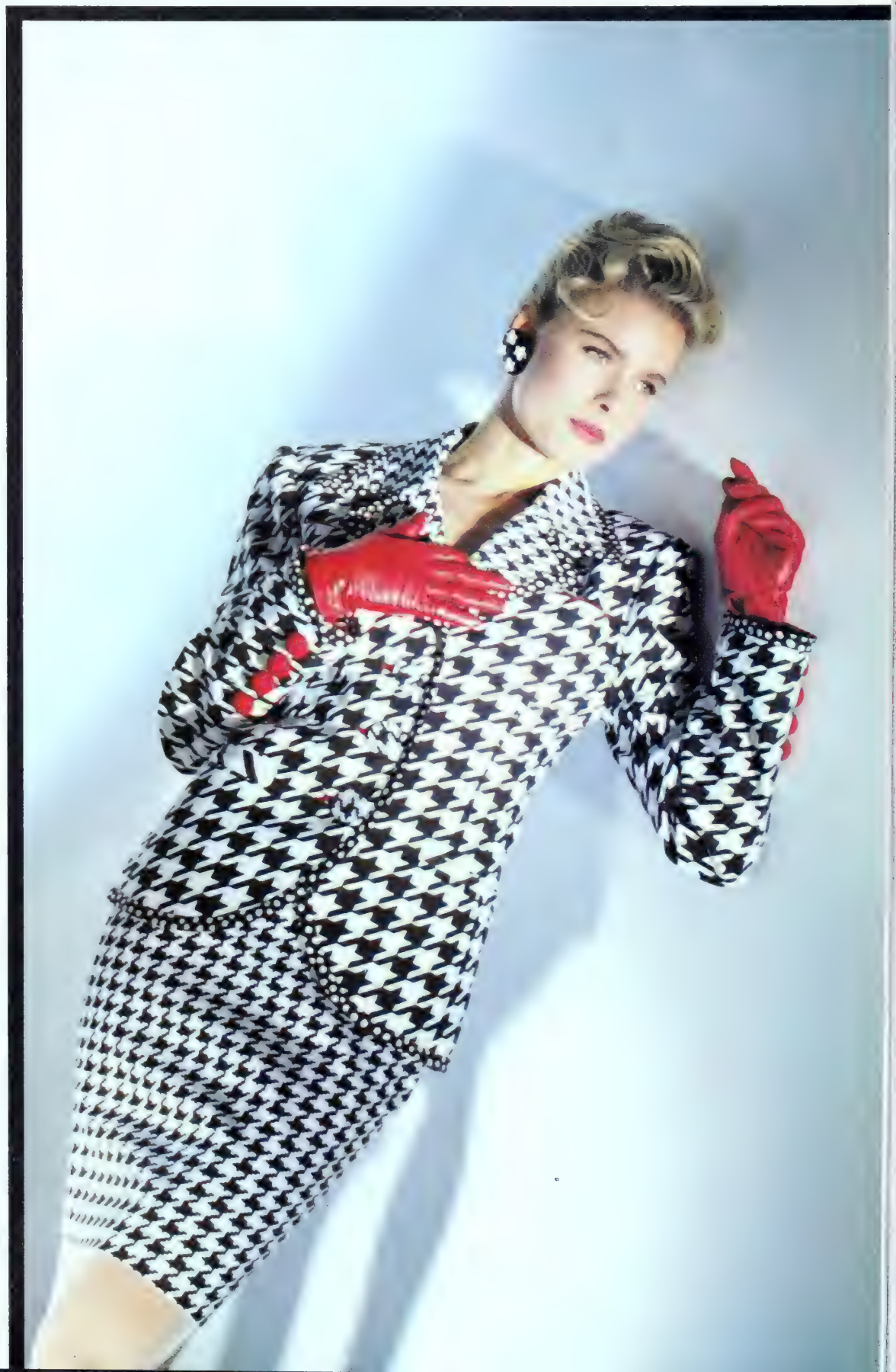
An inherited way of thinking. Blending the best of European tradition and generations of outstanding crystal makers. Committed to artistic craftsmanship. To quality and technique. And to form and function. Val has been making the finest crystal in the world since 1826.

Val Saint Lambert

Bloomingdale's **Dayton - Hudson** **Marshall Field's**

Found at finer department and specialty stores nationwide. For more information or a Val Brochure (If requesting a brochure please include $2.50) write to: Val Saint Lambert USA Inc., 497 East Main Street, Ansonia, Connecticut 06401

VERY SAKS FIFTH AVENUE



HOUNDSTOOTH...NOT ONCE, BUT TWICE. REDEFINING THE POWER OF PRINT. FROM RAUL BLANCO IN FIFTH AVENUE DRESSES AT SAKS, THE BLACK AND WHITE HOUNDSTOOTH COTTON PIQUE SUIT FOR SIZES 4 TO 14, $410 (98-114). TO ORDER BY PHONE, CALL 1-800-345-3454; BY FAX, 1-800-221-3297. TO RECEIVE A COMPLIMENTARY COPY OF OUR LATEST FOLIO CATALOGUE, CALL 1-800-322-7257. WE ACCEPT ALL MAJOR CREDIT CARDS.

Saks Fifth Avenue


oan vass usa



JOAN VASS
ENTURY CITY, CA
WPORT BEACH, CA

JOAN VASS
SAN FRANCISCO, CA
WEST HOLLYWOOD, CA

JOAN VASS
CHEVY CHASE, DC
NEW ORLEANS, LA

JOAN VASS
NANTUCKET, MA
OKLAHOMA CITY, OK


CLASSICAL
ORIGINS
CLASSICAL
CONCLUSIO
HADDONSTONE
FINE ENGLISH GARDEN ORNAMENTS
AND ARCHITECTURAL STONEWORK
CATALOG $5
HADDONSTONE (USA) LTD. 201 HELLER PLACE
INTERSTATE BUSINESS PARK, BELLMAWR, NJ 08031
609) 931 7011 FAX (609) 931 0040
HADDONSTONE LTD. THE FORGE HOUSE
EAST HADDON, NORTHAMPTON NN6 8DB, ENGLAND
(0604) 770711 FAX (0604) 770027

CHARLESTON SOPHISTICATION WITH OLD WORLD TASTE.

The Historic Charleston Collection by Baker captures the assured, gracious blending of American and Continental styles first accomplished by the city's noted cabinetmakers. As commissioned by the Historic Charleston Foundation and shown here in one of the city's historic homes, each piece is faithfully reproduced in its motifs and inlays by Baker's American craftsmen.



This exclusive Baker collection of living, dining and bedroom designs is available through your interior designer or architect. You are invited to send $6.00 for the Historic Charleston catalogue to Baker Furniture, Dept. 756, 1661 Monroe Avenue, N.W., Grand Rapids, Michigan 49505. Showrooms in Atlanta, Boston, Chicago, Cleveland, Dallas, Dania, High Point, Houston, Laguna Niguel, Los Angeles, Minneapolis, New York, Paris, Philadelphia, San Francisco, Seattle, Troy and Washington D.C.

Baker
KNAPP & TUBBS



Children, above, play amid azaleas on a Main Line estate. Page 148. Below: Still life in fashion illustrator Bob Hiemstra's apartment. Page 160.

COVER *Middleton Place in Charleston, South Carolina, the oldest formal garden in America. Photograph by Langdon Clay. Page 96.*



HOUSE & GARDEN MARCH 1991 Volume 163, Number 3

HG



MARCH

FEATURES

Charleston's Old Order *by Allen Lacy* **96**
After 250 years, the gardens at Middleton Place remain a monument to the classical landscape

Grandee Decorator *by Rosamond Bernier* **104**
In his historic house in Madrid, Pascua Ortega holds court among the city's tastemakers

Rural Gridlock *by Joseph Giovannini* **112**
Architect William Pedersen expands a Shelter Island cottage with Cartesian precision

The Education of Jed Johnson *by Pilar Viladas* **118**
The self-taught decorator continues to refine his eye

Vintage Modern *by Charles Gandee* **126**
Corinne Calesso and Peter Samarin look back in admiration to the forties and fifties

Wedgwood Legacy *by Eve M. Kahn* **132**
A descendant of Josiah Wedgwood adapts family patterns to American living

The Comfort Factor *by Peter Haldeman* **138**
Naomi and George Fertitta return to tradition after years of experimentation

New Light on a Dark Decade *by Martin Filler* **142**
The forgotten forties are rediscovered at New York's MOMA in a surprising show combining art and design

Main Line Impressions *by Celia McGee* **148**
Print dealer Graham Arader and his family put their own stamp on Philadelphia style

Domestic Diplomacy *by Ted Conover* **154**
On the range or in the city, Ambassador Henry Catto and his wife, Jessica, have an open-door policy

Designing Men *by Annette Tapert* **160**
Three fashion talents tailor distinctive looks at home

Moscow Encore *by Andrew Solomon* **166**
A nobleman's palace and theater set the stage for czarist entertainments

Conical roof caps the porch of a Shelter Island cottage. Page 112.





A George Nelson chair. Page 126.

A Nice Thing About The Next Great Jaguar Classic Is That You Can Drive It While It Becomes One: The 1991 Jaguar Sovereign.



The fabulous SS-100; the incredible XK120; the legendary E-type: None of these Jaguars started out as classics. They were simply spirited motorcars, designed with the latest technology and all the style, passion and value that Jaguar had to offer. Today, these legendary Jaguars are among the most coveted automobiles in the world.

Jaguar's philosophy of building distinctively styled, spirited motorcars at a reasonable price has not changed. A perfect example is the 1991 Jaguar Sovereign. Its spirit comes from a 223-horsepower, four-liter, 24-valve engine, mated to an electronically controlled, four-speed automatic transmission with driver-selectable sport shifting. Add to that, Jaguar's fully independent suspension, massive disc brakes and advanced anti-lock braking system and it is clear that the Sovereign is a performer of legendary proportions.

The Sovereign interior is fitted with polished hardwood and supple leather. It is also equipped with an array of modern conveniences, such as computerized climate control, an 80-watt stereo sound system and a power sunroof.

We invite you to test drive the 1991 Jaguar Sovereign. We think you'll find the experience to be, in a word, classic. For your nearest dealer, call 1-800-4-JAGUAR.

JAGUAR

A BLENDING OF ART AND MACHINE



CHA

CHANEL BOUTIQUES: NEW YORK, BEVERLY HILLS, CHICAGO, SAN FRANCISCO,



NEL

DALLAS, PALM BEACH, HONOLULU, COSTA MESA, WASHINGTON, D.C.

DEPARTMENTS

Contributors Notes 28

Notes *The New and the Noteworthy* **35**

Art *by John Richardson* **42**
Looking homeward for inspiration, the young Picasso headed for the Pyrenees

Architecture *by Ellen Posner* **46**
An exhibition at Los Angeles's MOCA surveys Arata Isozaki's global achievements

Taste *by Brooke Astor* **54**
A dachshund was lord of the manor at an American couple's Italian retreat

Design *by Heather Smith MacIsaac* **58**
Paul Ludick pushes his chairs into the vanguard of political activism

Workroom *by Christine Pittel* **60**
Master craftsman Robb Boucher embellishes America's classic stucco

Food *by Gene Hovis* **64**
A southerner finds family resemblances between down-home cooking and haute cuisine

People *by Elaine Hunt* **72**
Shoe designer Vanessa Noel's apartment is a tour de force of fancy footwork

Shopping *by Pat Booth* **74**
A novelist tours her favorite Palm Beach haunts and finds lampshades and fanciful lettuce

Gardening *by Patricia Thorpe* **78**
All gardeners need some plants they can look up to

Travel *by Charla Carter* **82**
Travelers have no reservations about Christian Liaigre's renovation of the Hôtel Montalembert

Dealer's Eye *by Amy Fine Collins* **86**
Four New York dealers train their eye on museum-quality draftsmanship

Style *by Wendy Goodman* **92**
Isabel Canovas's new accessories for spring are plucked fresh from the garden

Editor's Page *by Nancy Novogrod* **95**

Great Ideas *by Eric Berthold* **177**
With bold colors traditional tables turn electric

Resources *Where to Find It* **188**

Gandee at Large *by Charles Gandee* **190**
Elsa Klensch has style



Straw hat for spring from Isabel Canovas. Page 92.





Bold colors, above, spice up table s… Page 177. Left: Craftsman Robb … at work on a stone casting. Page 6…

HG





Venetian side table, right, from Peter Werner, West Palm Beach. Page 74. Left: Brooke Astor with Fafner at Portofino. Page 54.

MARCH


RALPH LAUREN



Monogram brings a sense of order to the inevitable confusion of creating a custom kitchen.

Looking at the end result, it's difficult to imagine how a custom kitchen could be a snare of pitfalls during its creation.

But heed the words of the Scottish bard, Robert Burns: "The best laid schemes of mice and men gang aft' agley."

Monogram built-in appliances make at least one aspect of your "best laid schemes" a harmonious experience.

For one thing, Monogram *is* a line—a line so complete and so carefully designed that it can satisfy your built-in appliance requirements.

No one else designs anything with the versatility of our new component cooktop system. It's the only one with units that can be installed either perpendicular o parallel to the counter edge, so you can choose all kinds of configurations—clustered toget or divided into groups with wor spaces in between.

The electronic dishwasher comes with a unique front pane design that helps it blend in wit



e other kitchen cabinets.

The built-in refrigerator with electronic monitoring system d dispenser provides not only ater and cubed ice but also *ushed* ice through the door.

Dealing with a single line of chnologically superior built-ins akes inordinate sense. The ternative of going to one company for your cooktop, another for your refrigerator, and perhaps two more for your dishwasher and oven simply adds confusion.

Delivery dates are vastly simplified. So is service, and GE service goes that one step further.

We back our products with the most extensive network of factory service professionals. And the GE Answer Center® service at 800.626.2000 is ready to answer any question you may have at any time of the day or night 365 days and nights a year.

We *never* close.

Monogram.

You Always Said You Wanted To See More Of The Count



There isn't anything with more country charm and flavor than the country itself.

Fresh air. Blue skies. And come evening, enough stars to put a twinkle in anyone's eye.

At Andersen, our windows and patio d have been putting the country into homes for o eighty-five years. They'll do the same for you.

Just see your Andersen® window and pat



or dealer listed in the Yellow Pages, send in the upon, or call 1-800-426-4261. Then see what 've been missing. Come home to quality. me home to Andersen.®

Andersen AW Windows Patio Doors

Send me free literature on your windows and patio doors with Andersen High-Performance insulating glass. I plan to ☐ build ☐ remodel ☐ replace

Name

Address

City State

Zip Phone

003-0391

Send to: Andersen Windows, Inc., Box 12, Bayport, MN 55003

"My most important lesson in furniture making came right here when I was 17. Let me share it with you."



Richard E. Henkel
President, Hickory White

Richard E. Henkel

Do you really know how to distinguish fine furniture from a good imitation? I can tell you what to look for to guarantee that you are buying the top-quality product that you want. And I would like to share the secrets of fine furniture with you.

These secrets didn't come naturally to me. I have been making fine furniture since I was 17. I learned the trade first hand from craftsmen who were making furniture in the last century.

They taught me that there's no short cut to making fine furniture. Every step, from selecting the lumber to that final hand polishing, must be treated with equal respect. I was taught to make each piece of furniture as if it were going to be mine forever.

I haven't forgotten that lesson. And today, I take great pride in knowing that every step has been taken to make each piece of Hickory White furniture the best that it can be.

I would like to send you a book that tells you what to look for when you are shopping for furniture. I will also tell you where you can find Hickory White furniture in your area.

The more you know about furniture, and how it's made, the more you'll see that Hickory White is the smartest furniture buy that you can make.

Hickory White. The Secret of Fine Furniture.

HICKORY WHITE

Be better informed. Order the Furniture Shopper's Guidebook today. Send $5.00 to: Department 410, PO Box 1600, High Point, NC 27261.

Available through your designer.

EMANDED BY AND CREATED FOR PERFECTIONISTS

CAPRI



DAYTON'S MARSHALL FIELD'S J.L. HUDSON

Maupintour

Discover a grand style of escorted, all-inclusive travel. Small groups, professional tour managers. Have fun. Treat yourself to the best!

HISTORIC EAST



Washington and Williamsburg, Colonial Cities, New England/Gaspé/Laurentians, Great Lakes, Baltimore, Cape Cod. 6 to 15 days.

OLD SOUTH



Steamboatin' the Mississippi/New Orleans, the Carolinas, Historic Savannah/Charleston, New Orleans/Cajun Country, Mardi Gras. 6 to 11 days.

USA WEST



California Coast. 8 days. San Diego at Coronado's Le Meridien: 8 days. Grand California: 14 days. Pacific NW Seaports: 8 days. Oregon Adventure: 8 days.

FREE TOUR BROCHURES.
Ask your ***Maupintour Preferred Travel Agent*** for a free copy of the Maupintour *USA East*, *USA Old South* or *USA West* tour brochures, or call or mail this coupon to Maupintour, 1515 St. Andrews Drive, Lawrence, Kansas 66047.

Maupintour PREFERRED TRAVEL AGENT
the standard of quality travel

name

address

city state zip

telephone (include area code)

my travel agent hsg-hsw-1

Telephone toll-free... **800-255-4266**

UST A $5 MILLION CONSUMER PROTECTION

HG
HOUSE & GARDEN

NANCY NOVOGROD
Editor in Chief

Creative Director CHARLES GANDEE
Managing Editor DANA COWIN *Art Director* DANIA MARTINEZ DAVEY
Decorating Director CAROLYN SOLLIS *Arts Editor* DOUGLAS BRENNER *Style Editor* WENDY GOOD
Picture Editor SUSAN GOLDBERGER

DECORATING
Senior Editor JACQUELINE GONNET
Associate Editors ERIC A. BERTHOLD, ANNE FOXLEY
Editorial Assistants NOELIE GOUIN, ALEXANDRA DE ROCHEFORT, AMY TARAN
European Editor FRANÇOISE LABRO

ARCHITECTURE and DESIGN
Editors PILAR VILADAS (Architecture) HEATHER SMITH MacISAAC (Design and Living)
Assistant Editor ELAINE HUNT

FEATURES
Editors MARGOT GURALNICK, PETER HALDEMAN
Assistant Editor KATHERINE VAN DEN BLINK
Editorial Assistants AMY KATZENBERG, MARIANNA POUTASSE

GARDENING
Editor SENGA MORTIMER

ART
Associate Art Director KATHARINE VAN ITALLIE
Senior Designer SKIP BOLEN *Designer* MARCOS GAGO
Coordinator CAROLINE BRETTER *Picture Assistant* CLAUDIA ELSON

Copy Editor REGINALD GAY *Associate Copy Editor* SEAN GINTY
Research Editor SARAH FLETCHER *Associate Research Editor* SHIRLEY TOWASSER
Editorial Production Manager KAY SUSMANN
Associate Production Manager LEE RUELLE *Production Assistant* LORI ASHCRAFT
Assistants to the Editor in Chief RACHEL VOLPONE, MICHELLE CHRISTMAN

Editors at Large ROSAMOND BERNIER, JOHN RICHARDSON
Consulting Editors ELEANORE PHILLIPS COLT, MARTIN FILLER, DODIE KAZANJIAN
BEATRICE MONTI DELLA CORTE
Contributing Editors MARELLA AGNELLI, RUTH ANSEL, MERCEDES T. BASS
JUDY BRITTAIN, BETHANY EWALD BULTMAN, STEPHEN CALLOWAY
MARIE-PIERRE COLLE, OSCAR DE LA RENTA, CHRIS KING, KELLY KLEIN
RHODA KOENIG, EMMA MARRIAN, HRH PRINCE MICHAEL OF GREECE, DENISE OTT
CHRISTOPHER PETKANAS, JOHN RYMAN, BABS SIMPSON, DOROTHEA WALKER
DEBORAH WEBSTER, EDMUND WHITE, SHARON WICK
Editorial Business Manager WILLIAM P. RAYNER

J. KEVIN MADDEN
Publisher

Advertising Director SUSAN RERAT
Sales Development Director ROBERT NEWKIRCHEN
Design Resource Director ALBERT J. BLOIS *Wine/Spirits & Jewelry/Watch Manager* SUSAN CAPP
Travel Manager WALLACE B. GREENE *Art/Antiques Manager* KAREN NIEDZIELSKI
Fashion Manager DEE DeVRIES SALOMON *Tabletop/Imported Car Manager* GINA S. SANDERS
Home Furnishings Manager KEVIN T. WALSH *Beauty Manager* JULIE A. WALTER

Promotion Director SUSAN K. CRATER
Promotion Art Director RICHARD LOUIE
Promotion Manager PAULINE A. GERRY *Special Events Manager* ANNETTE MARTELL SCHMIT
Merchandising Associate ELIZABETH BURNS *Senior Designer* LEONARD CADIENTE

New England RICHARD BALZARINI *Hingham Executive Center, 175 Derby Street, Hingham MA 020*
South DENNIS W. DOUGHERTY *115 Perimeter Center Place, Suite 1035, Atlanta GA 30346*
Midwest PAMELA DOLBY *875 North Michigan Avenue, Suite 3550, Chicago IL 60611*
Detroit LARRY WALLACE *3250 West Big Beaver Road, Suite 233, Troy MI 48084*
Los Angeles MICHAEL J. PETRUNCOLA *9100 Wilshire Boulevard, Beverly Hills CA 90212*
San Francisco LYNN VEAR *50 Francisco Street, Suite 115, San Francisco CA 94133*
Florida DAVID RUBIN *454 Alamanda Drive, Hallandale FL 33009*
England/France JOHN H. LIESVELD JR. *284, boulevard Saint-Germain, Paris 75007*
Italy MARVA GRIFFIN *viale Montello 14, 20154 Milan*

British HOUSE & GARDEN *Vogue House, Hanover Square, London W1R 0AD*
French MAISON & JARDIN *8–10, boulevard du Montparnasse, Paris 75724/Cedex 15*
Italian CASA VOGUE *piazza Castello 27, 20121 Milan*
Australian VOGUE LIVING *170 Pacific Highway, Greenwich, N.S.W. 2065*
Brazilian CASA VOGUE BRASIL *Avenida Brasil 1456, C.E.P. 01430–Jardim America, São Paulo*

HOUSE & GARDEN *is published by The Condé Nast Publications Inc.*
Condé Nast Building, 350 Madison Avenue, New York NY 10017
Chairman S. I. NEWHOUSE JR.
Deputy Chairman DANIEL SALEM *President* BERNARD H. LESER
Executive Vice President JOHN B. BRUNELLE *Executive Vice President* JOSEPH L. FUCHS
Vice President–Treasurer ERIC C. ANDERSON *Vice President–Secretary* PAMELA M. VAN ZANDT
Vice President–Circulation PETER ARMOUR
Vice President–Manufacturing and Distribution IRVING HERSCHBEIN
Vice President–Condé Nast Package NEIL J. JACOBS
Vice President–Corporate Resources FRED C. THORMANN
Vice President G. DOUGLAS JOHNSTON *Corporate Marketing Director* ECKART L. GUTHE
Editorial Adviser LEO LERMAN *Associate Editorial Director* ROCHELLE UDELL

ALEXANDER LIBERMAN
Editorial Director


CLINIQUE
Stay-true makeup
oil-free formula



ARMSTRONG PUTS THE HEIGHT OF FASHION
RIGHT AT YOUR FEET.



Once there were formal rooms and casual rooms and rarely the twain did meet. But today, the idea of melding traditional elegance with put-your-feet-up comfort has come into its own.

It's a trend Armstrong's versatile new custom-installed Components™ tile was made for.

Our three designs and many colors let you create unique floor patterns. Your imagination's the only limit. Now the playfully relaxing feel of casual elegance builds from the floor up.

For the name of your nearest Armstrong Floor Fashion Center® retailer, call 1 800 233-3823. Ask for Dept. Components.

Armstrong

so nice to come home to™

Armstrong Components Tile—Solid

Noritake



Hampton Hall Crystal Vases

See all the beautiful Noritake patterns at finer stores, or send $1 for color brochure to: Noritake, Dept. HGMR '91, 1538 Merchandise Mart, Chicago, IL 60654.
For help ordering any Noritake pattern write: Noritake Service Center, P.O. Box 3240, Chicago, IL 60654.
Or call TOLL FREE 1-800-562-1991.

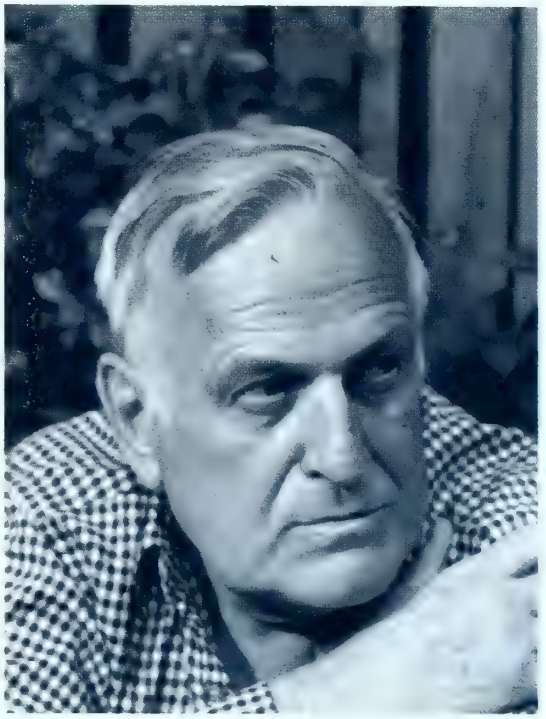


LOUIS DELL'OLIO FOR ANNE KLEIN & CO.

BUCCELLATI

Buccellati, Europe's foremost silversmith is pleased to present Empire, one of its twenty-two handcrafted sterling flatware patterns.
Available at:
46 East 57th Street
New York, New York 10022
212-308-2900
800-223-7885
and at other fine stores throughout the U.S.

Contributors Notes



JAMES DE VRIES

John Richardson recently fi ished the first volume of a fou volume Picasso biography, pa of which is excerpted in th month's "Art" column. An H editor at large, Richardson the first biographer to gain cess to archives in the Musée casso in Paris. He also dra upon his personal recollectio of the artist and his wife Jacqu line, with whom he was goo friends in the 1950s and '6 " 'My work is like a diary,' Pica so told me, and I have taken hi up on this. One has to trea carefully, however. Diaries a nonetheless interesting for er broidering upon the truth."

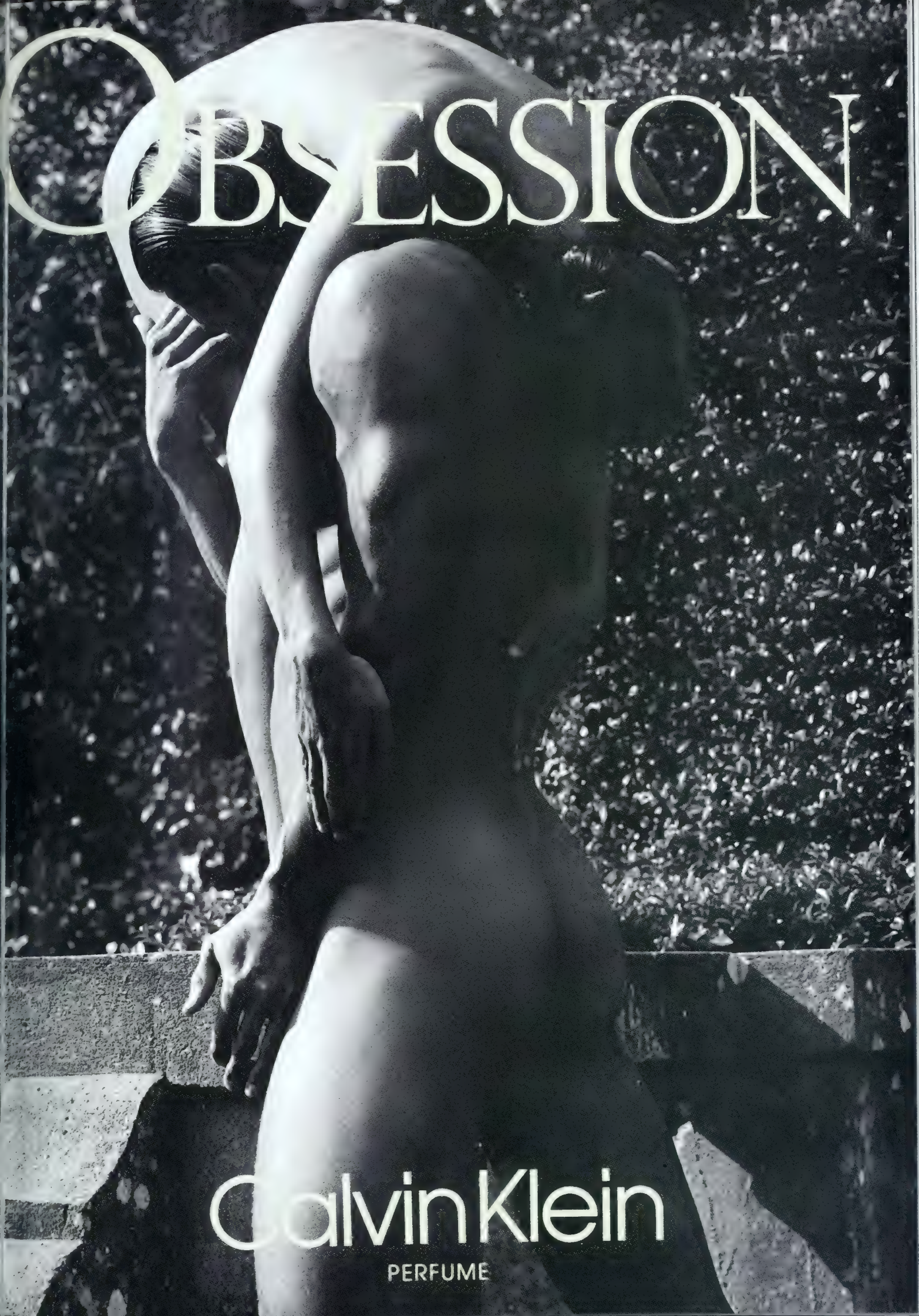
Annette Tapert tackles a broad range of topics in her writing—she has penned three books on military history, coauthored Slim Keith's autobiography, and delved into design in *Swid Powell: Objects by Architects.* "I view my projects not only as my work but as my one and only hobby. It gives me a chance to dip in and explore anything that interests me." For the March issue she looks at the homing instincts of three men in the fashion world.





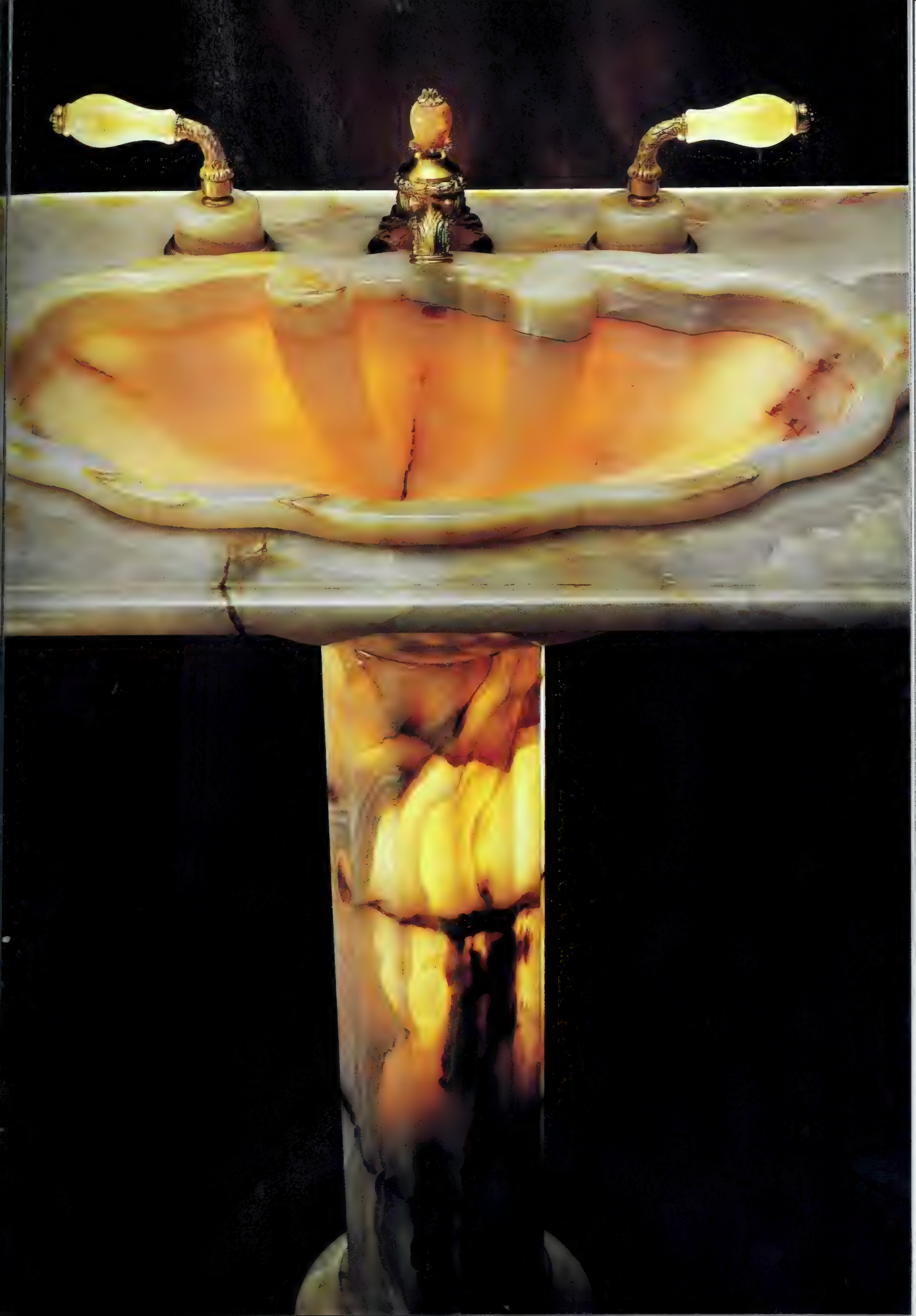
CHRISTOPHER MAKOS

Eve M. Kahn visits the Philadelphi pied-à-terre of Lord and Lady Wedg wood, of the renowned pottery family A freelance journalist who writes o art, architecture, design, and preserva tion for *The New York Times* and *Th New Yorker,* Kahn credits her discern ing eye to her mother, an architectura historian. "She would frequently hav me help her fill out surveys that identi fied old buildings or described roo types and windows. So at age ten, I wa being quizzed on design terms."


OBSESSION
Calvin Klein
PERFUME

...and then there's the work of Sherle Wagner.

To see the entire collection, please send ten dollars to Sherle Wagner, 60 East 57th Street, New York, NY 10022.



©1991 Diane Freis International

Diane Freis
LIMITED EDITIONS

HOUSTON
Galleria II
(713) 621-0081

NASSAU, BAHAMAS
Prince George Plaza-Bay Street
(809) 322-7365

PALM DESERT
73-111 El Paseo
(619) 773-4472

LAS VEGAS
Caesars Palace
(702) 734-7588

PALM BEACH
233 Worth Avenue
(407) 655-9070

SAN FRANCISCO
120 Maiden Lane
(415) 397-3165

Photographs by John Swannell. Styled by Vanessa de Lise. Hair and Make-up by Caron Banfield. Shot on location at La Belle Creole, Saint Martin. Vogue Promotions flew there by courtesy of B W I A



Ted Conover is a writer whose boo
Rolling Nowhere and *Coyotes* recou
his experiences riding the rails wi
hobos and crossing the border wi
Mexican illegals. For HG, Conov
took time off from his forthcomi
book on Aspen to follow the trail
Jessica Catto, wife of U.S. ambassad
to the Court of Saint James's, Hen
Catto, from her Colorado ranch to t
embassy in London.



Pat Booth offers an insider's shoppin
guide to the best of Palm Beach
Booth divides her time between Lon
don and Palm Beach, which provide
the setting and title for one of her nov
els. "The town is like a secret society—
a place full of interesting character
and big money. But true Palm Beach
ers are understated—they buy thing
that are either long lasting or inex
pensive throwaways but never glitzy."



Our new Kashmiri antique paisley design takes the floor with intricate, detailed swirls of striking color on a field of rich ruby red.
From the creators of fine rugs and broadloom since 1926, it is destined to become a modern classic.
For a catalog of the complete Gem Collection, send $4 to Couristan, Dept. HG391, 919 Third Avenue, NY, NY 10022.

WE HELP YOU SET THE MOST
BEAUTIFUL TABLE POSSIBLE.



LAUREL DINNERWARE. LADY ANNE GOLD FULL LEAD CRY
STEMWARE. EDGEMONT GOLD STERLING SILVER FLATW
FOR COLOR BROCHURE, PLEASE WRITE GORHAM,
P.O. BOX 906, MOUNT KISCO, NEW YORK 10549.

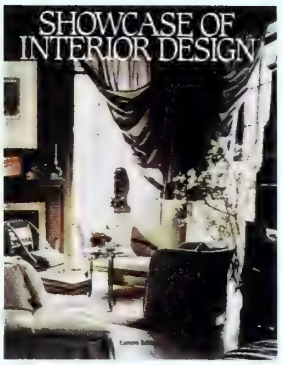
GORHAM

GEARY'S

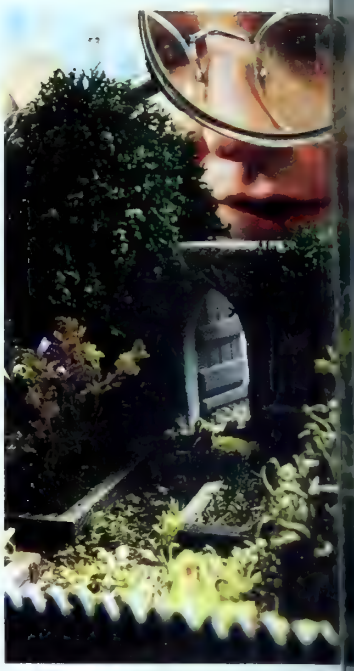


notes

Get a Grip Griffin door handles (*above*) are cast in bronze by Carol Bruns. At Archetype Gallery, NYC, or call (212) 431-5084.



By Design A new edition of *Showcase of Interior Design* (*above*) spotlights the best interior design firms in the Northeast (Vitae Publishing, $35). To order (800) 284-8232.



Doll's Garden Landscape design Dieta von Matthiessen's garden miniatures (*above*) are available a James II Gallery, NYC, and to the trade at John Edward Hugh Dallas, or call (518) 677-3754.



Meal Gems Jewelry designer Stephen Dweck's line of china for Sasaki will be in department stores nationwide.



Table Talk A center table (*above*) from Baker Furniture's McMillen Collection is available in lacquer or rosewood finishes. Call (312) 329-9410.



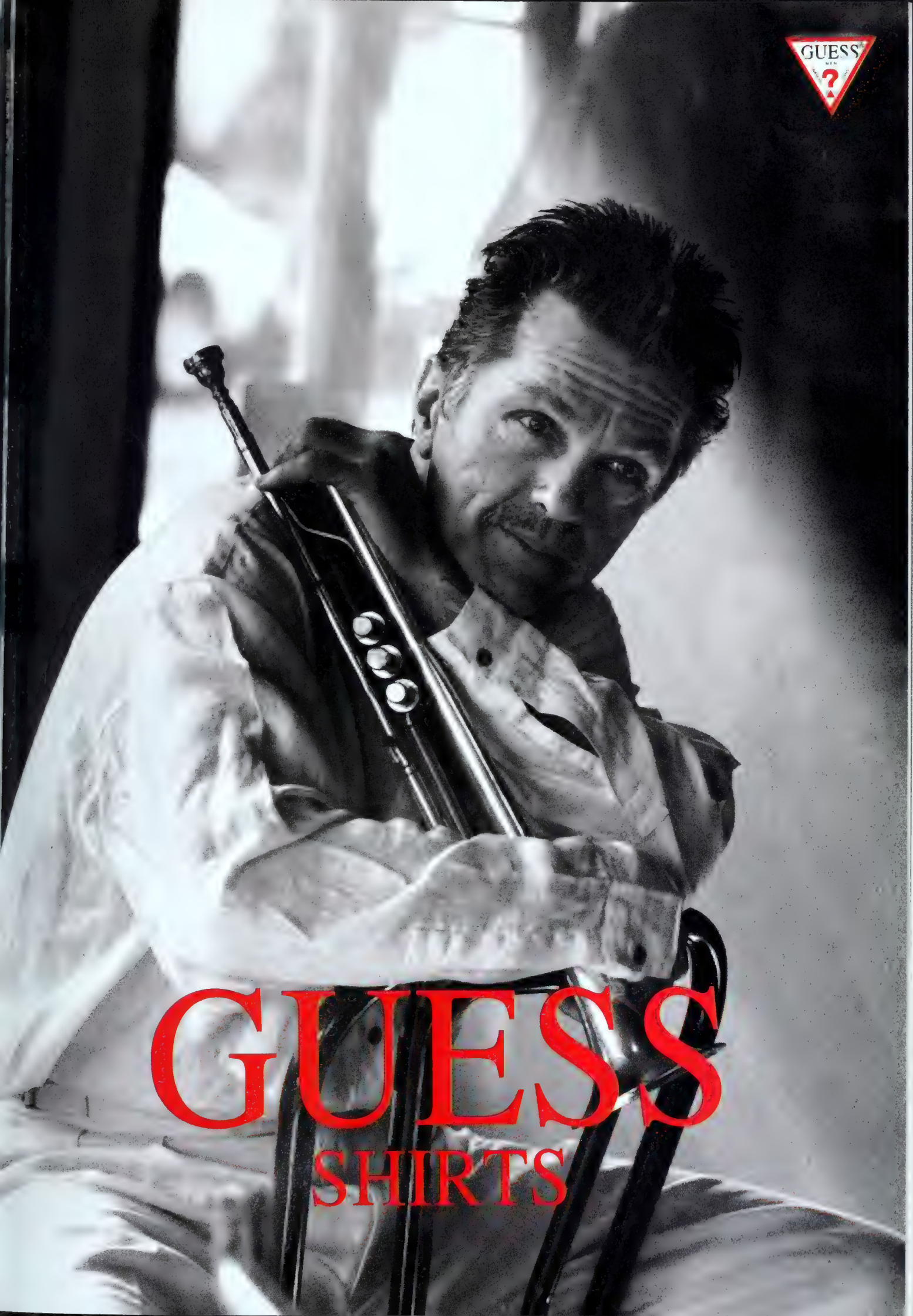
High Spirits Rosenthal's decanter series offers designs by young artists. Call (718) 417-3400.



With Compliments Gramercy introduces Etro's line of wallcoverings and coordinated fabrics (*above*). Call (800) 552-9255.



Bamboozled A 19th-century faux bamboo armoire (*right*) is available to the trade at Mike Bell, Chicago, NYC, L.A.


GUESS
MEN
GUESS
SHIRTS



Fine Print A trompe l'oeil cotton print of Gothic manuscripts (*above*) is available to the trade from Boussac of France. For showrooms nationwide (212) 421-0534.



FLOWER SHOWS & GARDEN TOURS Mar. 6–10: Atlanta Botanical Garden's "Fantasia: Adventure in Myth, Fable, and Fantasy," (404) 220-2223; Mar. 10–17: Philadelphia Flower Show's "Endless Spring. . . New Days Dawning 'Round the World," (215) 625-8253; Mar. 23–May 19: New York Botanical Garden's "Gertrude Jekyll: An English Cottage Garden," (212) 220-8700; Apr. 20: 63rd annual Georgetown Garden Tour, (202) 333-4953; Apr. 26–28: Cincinnati Flower & Garden Show, (513) 579-0259.

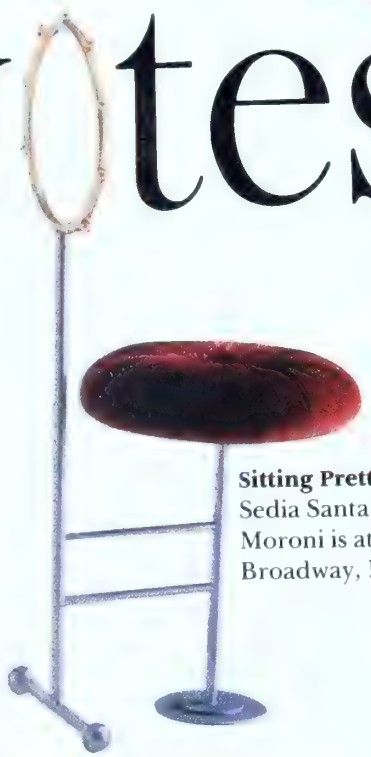


Window Shopping The new He Bendel bout (*below*) at 71 Fifth Avenu NYC, featur restored wir (*left*) designe in 1912 by René Laliqu



To Your Health Saint Louis's Cul-sec collection of cone-shaped goblets (*below*) is at Bergdorf Goodman or call (212) 838-3880.

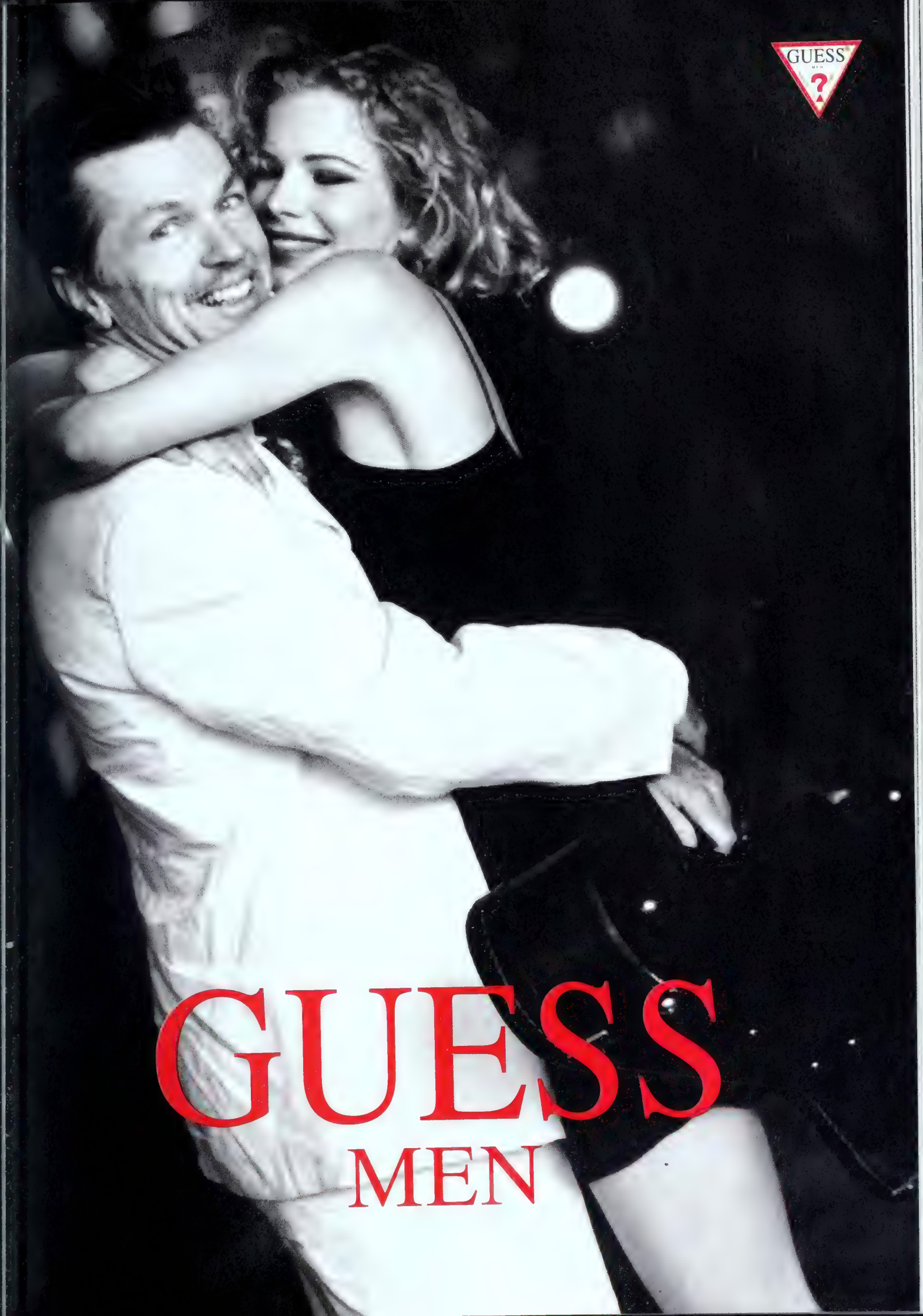
Notes

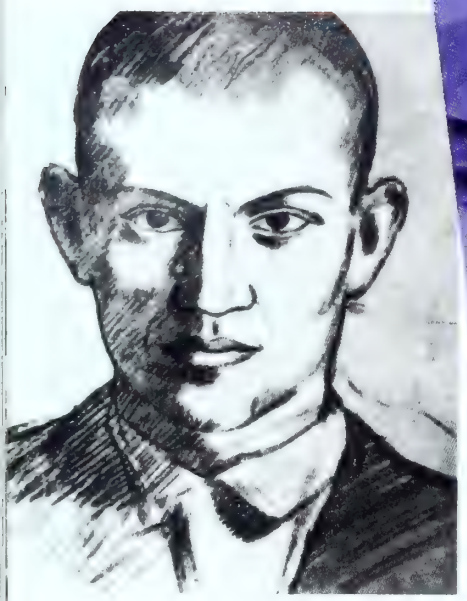


Sitting Pretty Luigi Serafini's Sedia Santa (*left*) for Sawaya & Moroni is at Modern Age, 795 Broadway, NYC (212) 674-5603.



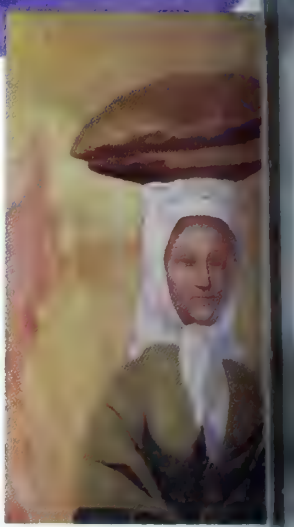
The Family Jewels "Catherine the Great: Treasures of Imperial Russia (*left*), from the Hermitage, will be at the Memphis Cook Convention Center, Apr. 10–Sept. 8, Memphis. For information (800) 755-8777.


GUESS
?
GUESS
MEN









Picasso's Catalan Idyll

Looking homeward for inspiration, the artist headed for the Pyrenees

BY JOHN RICHARDSON

Self-portrait at Gósol, 1906, top left. Top right: A village festival. The inn is at center. Above left: Sketch from Picasso's *Carnet Catalan*. Above: *Woman with Loaves*, 1906.

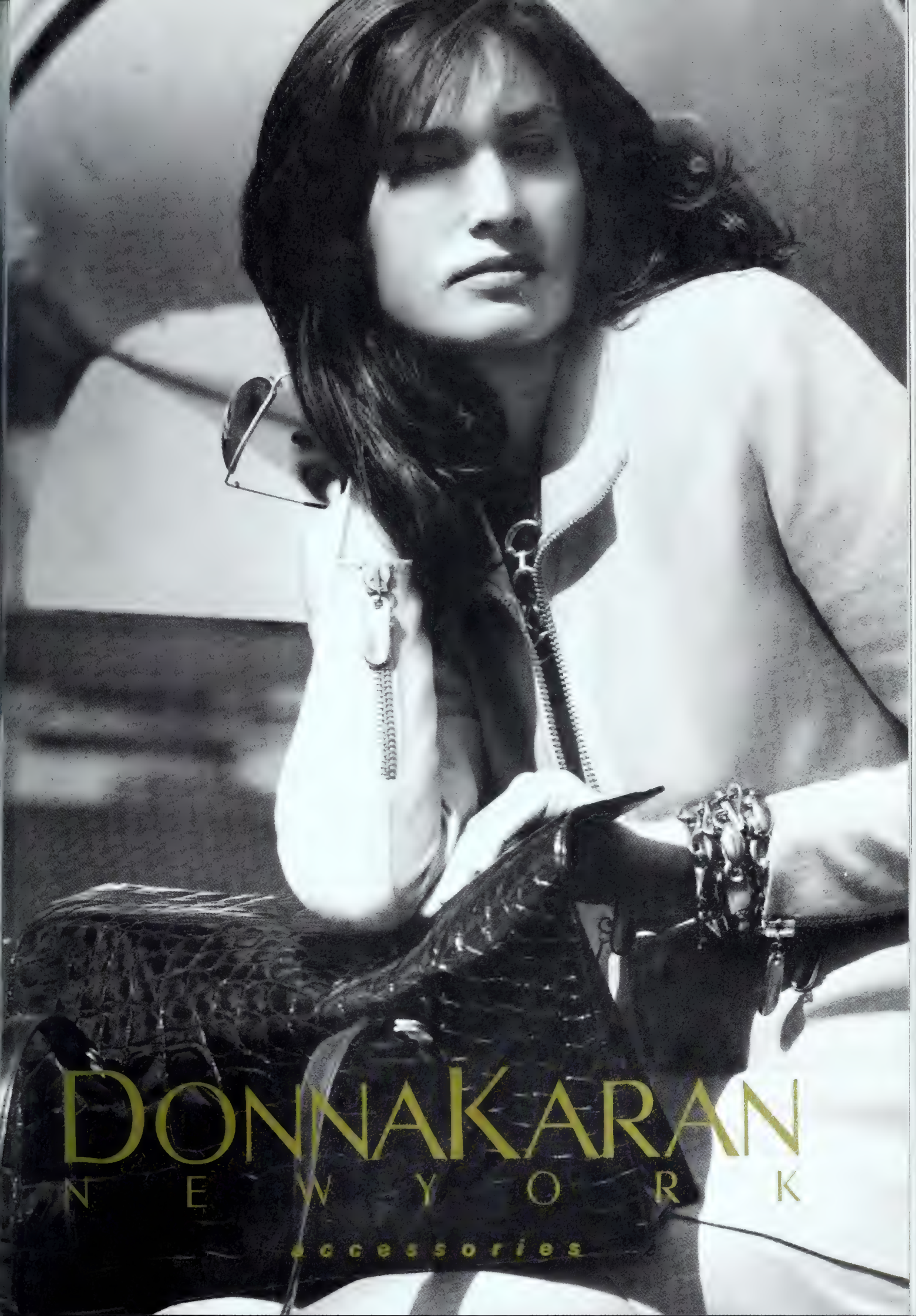
By the spring of 1906 the twenty-four-year-old Picasso had been away from Spain for two years—longer than ever before. Poverty and pride had hitherto prevented his returning home. All of a sudden he was a success in Paris: the Steins, Gertrude and Leo, had begun to buy his work, as had the dealer Vollard. Besides wanting to show Barcelona that he had made good, Picasso was eager to display his beautiful "fiancée," Fernande Olivier. He also wanted to introduce her to his parents and see his native land afresh through her eyes. And, like Christ, with whom he sometimes identified, he had decided to regenerate himself with a sojourn in the wilderness: the remote village of Gósol, 5,000 feet up in the Pyrenees near Andorra.

The journey there was an ordeal. The Catalan Railways stopped fifteen kilometers short of Gósol; thereafter, access was on muleback over mountain tracks. A "bottomless precipice" gave Fernande vertigo, a rock wall bruised her knees, then her saddle started to slip and a muleteer rescued her just in time. After eight hours they arrived. "Ce fut un enchantement," Fernande wrote. It still is. One of the most dramatic spots in the Pyrenees, Gósol is as unspoiled today as it was in 1906.

The only inn, Cal Tampanada, had two rooms. Picasso and Fernande took one of them. The innkeeper, Josep Fontdevila, a crusty old smuggler of over ninety, consented to pose for Picasso. The two men developed a profound rapport. Lifelike drawings of Fontdevila's priestly pate give way to bizarre images in which Picasso, who had shaved his head like Fontdevila, identifies with him. Sixty-five years later, he still kept a drawing of Fontdevila in his living room. The skull-like image inspired his last ominously skull-like self-portraits.

"I like a view but I like to sit with my back to it," said Gertrude Stein. Picasso agreed. He did scant justice to the scenery at Gósol, focusing instead on the old smuggler. Fontdevila became a metaphor for this austere region, indeed for the whole austere country. Picasso also drew peasant girls carrying water jars, kindling, and loaves of bread—on their heads. These sketches culminate in the memorable *Woman with Loaves*, which reveals how much sustenance and contentment Picasso derived from renewed contact with his native soil. The woman is the antithesis of the street-wise gamines who stand for Montmartre and the Blue Period images of urban misery that Spain had formerly inspired.

During his ten weeks in Gósol, Picasso achieved as


DONNA KARAN
NEW YORK
accessories



In *La Toilette*, left, painted during Picasso's summer in the Pyrenees, both figures depict his mistress and traveling companion, Fernande Olivier. Below: A portrait of the smuggler and innkeeper Josep Fontdevila, 1906.



much as he had in the previous six months; he also branched out in new directions—above all still life, a genre he would develop more imaginatively than any other artist in history. These early Gósolian efforts—clusters of opaque pots contrasted with translucent bottles—look insubstantial, especially when compared with the Cézannesque fruit dishes and coffeepots of two years later, but their phallic symbolism looks ahead to the 1930s, when he would metamorphose himself into a jug and his mistress into a bowl of peaches.

The first major paintings done at Gósol—naked youths for the most part—are true to the Arcadian classicism of the famous *Boy with a Horse*, which Picasso had recently painted in Paris. Soon, however, Fernande's voluptuous body takes over in works that hover on the brink of sculpture. Picasso was evidently tempted to think, if not actually work, in three dimensions. Since there were no facilities for modeling or sculpting, he opted for wood carving—something he had never tried. The three sculptures surviving from Gósol are rudimentary Fernandes whittled out of bits of boxwood.

Fernande's easygoing nature stood her in good stead at Gósol. Far from complaining about the loneliness and ruggedness, she rhapsodizes in her memoirs about life "up there in air of incredible purity, above the clouds, surrounded by people who were amiable, hospitable, and without guile. . . . Having no cause for jealousy, all Picasso's worries disappeared." Fernande had known Picasso for almost two years, but her presence had not permeated his work until now. Away from the pressures and distractions of Montmartre and the eternal money problems, the artist recaptured his pristine passion and divine energy. And, as he did with one mistress after another, he fantasized that he was God creating a new Eve. His portraits of Fernande give off an incandescent glow. The earliest suggests a drawing by Ingres. Succeeding likenesses take on a Gauguinesque air of mystery and gravity—a paradoxical image that is of its time yet timeless, primitive yet classical, Spanish yet French, utterly original for all its derivations. So long as they remained in Gósol, Picasso continued to see Fernande in this radiant new light. Back in Paris he would be less ennobling.

Before leaving the mountains, Picasso embarked on his most experimental work to date: a major homage to El Greco. This over-life-size scene depicts a team of oxen, a blind flower seller, and a seeing-eye girl. Despite their vast scale, the figures, with their strangely tapered extremities, look decidedly flimsy. However, *The Blind Flower Seller* is a milestone. Picasso manages to make his subject project rather than recede, as traditional perspective ordained. He also uses El Greco's overall pattern of rhythmic faceting to articulate the picture surface and give everything cohesion, as in cubism.

For all its scenic drama, Gósol attracted no other visitors. Given the miraculous effect on Picasso's well-being, the lack of company must be counted a blessing. Fortunately "the locals were enchanted by us," Fernande writes. "They . . . brought us partridges and thrushes to vary our diet of cocido [bean and sausage stew], and they made us play the peculiar games of the region." Picasso, who was a good shot, would also go hunting deer and chamois. These expeditions were a cover for smuggling, a local industry and the activity Picasso remembered most vividly about Gósol. The smuggler was someone with whom he could sympathize—a fellow outlaw.

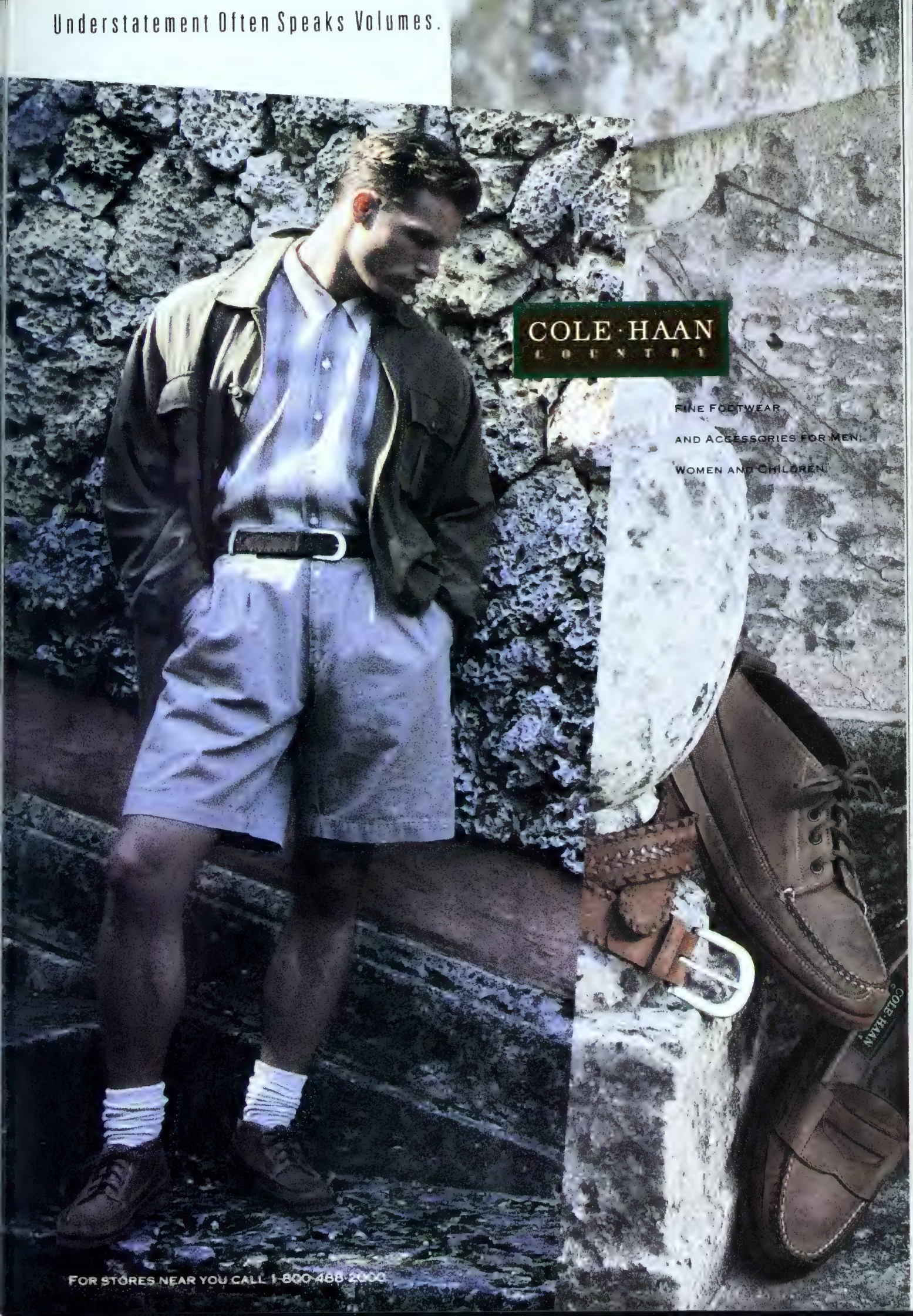
Around August 12, Picasso and Fernande's Pyrenean idyll was cut short; typhoid fever broke out under their very roof. The only medicine was tobacco leaves macerated in vinegar; the only doctor was hours away by mule. Picasso panicked; they must leave as soon as possible. Rather than face inquisitive friends in Barcelona, he decided to return directly to France, a far more circuitous route—northward over the Pyrenees—than the way he had come. Another problem: Fontdevila had to be restrained from following Picasso and Fernande to Paris. There was also a near disaster when their mule train encountered a herd of wild mares. The mules bolted, leaving a trail of suitcases, sculpture, rolls of canvas, and drawings. Miraculously, nothing was lost or damaged.

Back in Montmartre, the couple's spirits sank. The studio was an oven in August and mice had eaten everything, including the taffeta cover of Fernande's favorite parasol. Worse, they were attacked by bedbugs. Although Fontdevila had stayed behind, his spirit haunted Picasso. The artist drew him as if he were still around. Indeed, he is second only to Fernande and Picasso as a recognizable subject in the work of 1906–07. Even Gertrude Stein's portrait, which Picasso proceeded to repaint from memory, is based on memories of Fontdevila. The old smuggler lives on in Gertrude's guise. ♠

From A Life of Picasso. *Volume 1. Copyright © 1991 by John Richardson. Published in February by Random House.*

Picasso fantasized that he was God creating a new Eve

Understatement Often Speaks Volumes.







Simultaneous Interpreter

An exhibition at Los Angeles's MOCA surveys Arata Isozaki's global achievements BY ELLEN POSNER

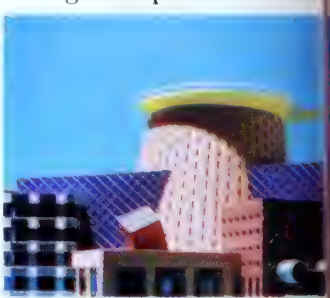


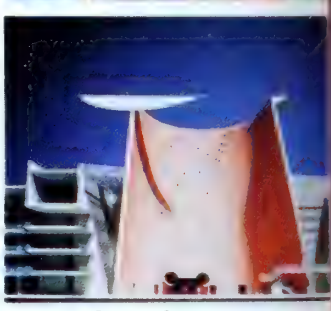
OF ALL THE CONtemporary Japanese architects whose work is seen internationally in magazines and exhibitions, is sought out on pilgrimages to Japan, and is increasingly influential in the West, only one—Arata Isozaki—practices in any significant way outside his own country. In the roughly thirty years since he established his own firm, Isozaki has built a solid, impressive, and daring body of work in Japan. In the past decade, he has not merely ventured outside those geographic borders but has intervened on a large scale in two iconic Western cities: he made his first appearance in New York in 1985 as designer of the Palladium nightclub





and is now overseeing the first phase of a projecte 900,000-square-foot renovation and addition to th Brooklyn Museum (a collaborative effort with Jame Stewart Polshek & Partners); his red sandstone Museu of Contemporary Art in Los Angeles opened in 198 This month, an immense retrospective, "Arata Isozaki: Architecture, 1960–1990," opens at MOCA (through June 30). A companion volume under the same title will be published by Rizzoli next month.





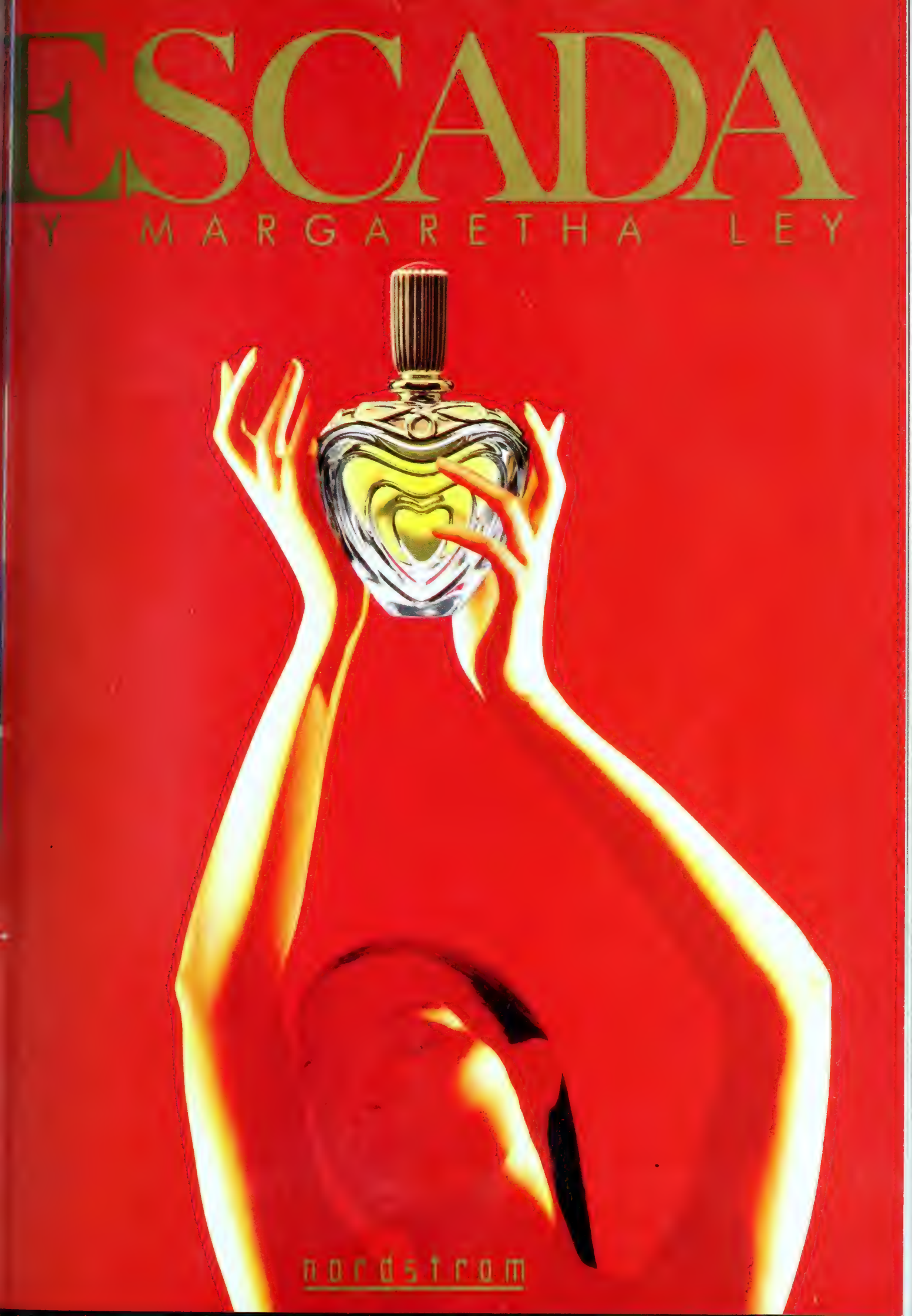
Richard Koshalek, director of MOCA and chief curator for the exhibition, suggests that Isozaki's global architectural practice has been nurtured by his marriage to Aiko Miyawaki, a sculptor. (A field of her taut whiplike forms, mounted on cylinders, stands at the entrance t Isozaki's recently completed concrete and travertine Pa lau d'Esports Sant Jordi in Barcelona, which will serve a one of the centerpieces of the 1992 Olympics.) Miyawaki Koshalek explains, had found that as a woman in Japan i was exceedingly difficult to pursue a career as an artis and, instead, had been living and working in Europe Her positive experience abroad and the couple's close interaction are likely, he says, to have helped Isozaki fee comfortable working outside Japan—even though, as an architect, he would face formidable differences in craftsmanship and construction practices.

As it turns out, Isozaki has discovered advantages to

Arata Isozaki, above left. Top: The Palau d'Esports Sant Jordi in Barcelona. Top inset: Sculpture by Aiko Miyawaki outside the stadium. Far left: Kitakyushu International Conference Center in Fukuoka, Japan. Left: Art Tower Mito in Ibaraki. Above: Two views of a model for an office building at Walt Disney World.

ESCADA

BY MARGARETHA LEY



nordstrom

Getting to Mill House of Woodbury may require an investment of time.



But your investment will begin to pay handsome dividends the moment you arrive.

At Mill House you'll stroll amidst the largest collection of English and French antique furniture, accessories, chandeliers and works of art you've ever seen. With 17 showrooms in a beautiful country setting, we're easy to like. And with our low country overhead, we think you'll find our prices equally agreeable.

Mill House Antiques

1964 TWENTY-SEVEN YEARS OF CHOICE 1991

Route 6, Woodbury, Connecticut 06798 Telephone (203) 263-3446

We're closed Tuesday but open every other day of the week, including Saturday and Sunday.

JAB FABRICS: ZAHKO

SLEEK AND SOPHISTICATED

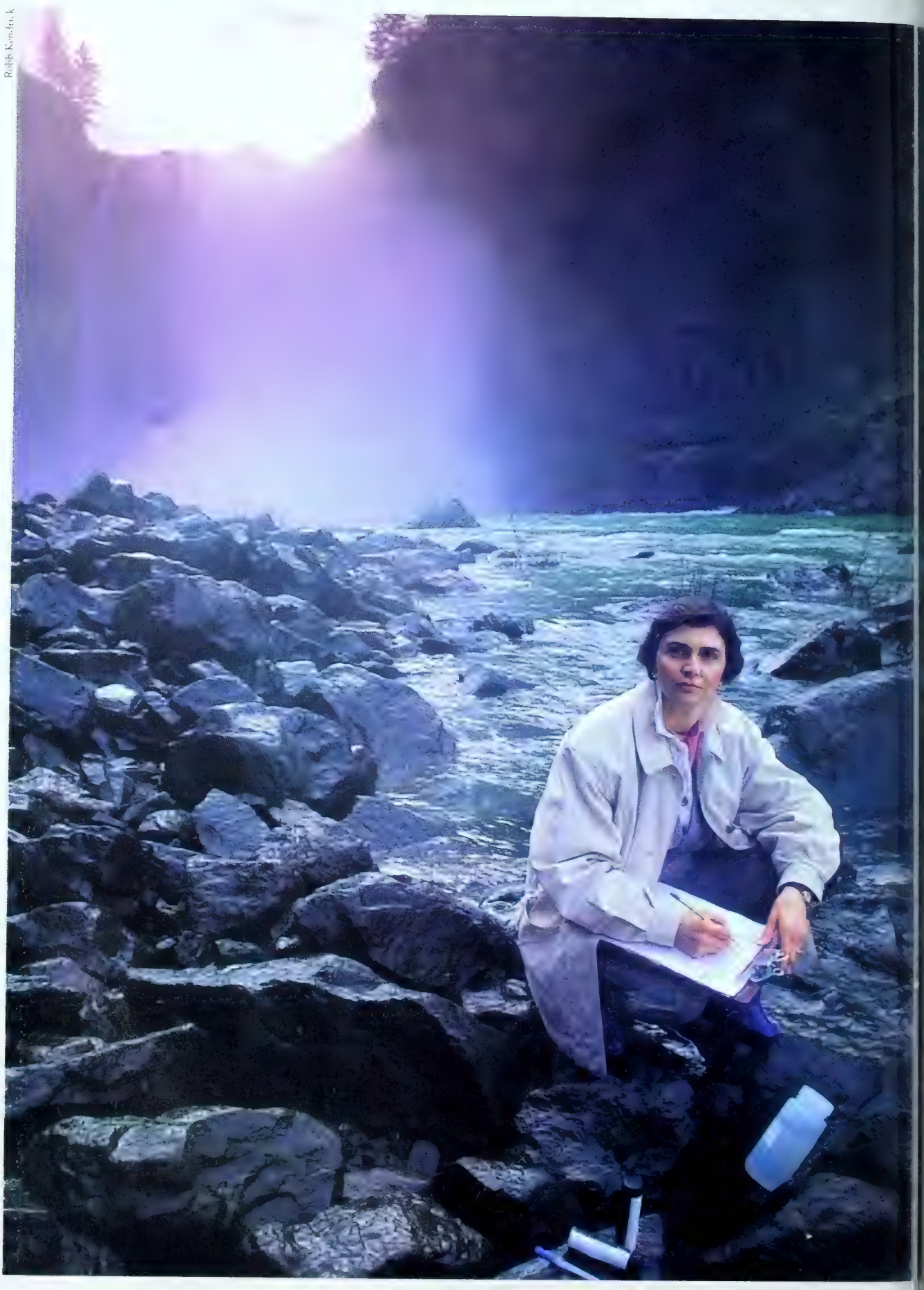


JAB
ANSTOETZ

The Complete Collection

JAB fabrics are available through **STROHEIM & ROMANN**

Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Laguna Niguel, Los Angeles, New York,
Philadelphia, San Francisco, Seattle, Troy, Washington D.C.,
Rome, Paris, London, Zurich, Dusseldorf, Tokyo, Sydney, Toronto – SAMO



Sarah Hubbard-Gray, biologist and creator of the City of Bellevue's Stream Team Program.
Snoqualmie Falls, Washington.
Work Rancher $69. Work Pants $36. Work Vest $49. Cabled Polo-Collar Sweater $49.



The riparian corridor has many layers.
From the sunlit canopy of fir and cedar above
to the shadowy beds of cutthroat fry below,
each layer fulfills a place in the natural order.
The same principle applies to our products,
with different layers for different functions
to keep you warm and dry when nature isn't.
For even though your time outdoors may
not include helping to protect a stream,
it's comforting to know that on a cold day
our products could help protect you.

Eddie Bauer®

Each Piece is a Signed Original

Men's and women's outdoor clothing and gear. Available at 200 locations across the U.S. and Canada.
We invite you to call 1-800-356-8889 Department HHG for a free catalog.

© 1991 Eddie Bauer

BERNARD BUFFET

MOSCOU MUSÉE POUCHKINE

RÉTROSPECTIVE

du 15 janvier au 15 mars 1991

PARIS GALERIE MAURICE GARNIER

"VUES DE NEW YORK"

du 7 février au 29 mars 1991

LENINGRAD MUSÉE DE L'ERMITAGE

RÉTROSPECTIVE

du 16 avril au 15 juin 1991

SÉOUL MUSÉE HYUNDAI GALLERY MEEGUN

ŒUVRES RÉCENTES

du 9 mai au 8 juin 1991



Brunschwig & Fils®

75 Virginia Road, North White Plains, New York 10603 Through architects and interior designers.

working in the West. While Japanese craftsmen are known for their prowess at executing complex details, he observes, "they generally are not so good at large-scale simple things; the contrary is true in the United States." He cites the stonework for I. M. Pei's East Building at the National Gallery in Washington, D.C., as "much better than anything in Japan."

Despite an already rugged schedule—involving, among other things, worldwide on-site supervision of construction—Isozaki has selected the projects to be included in the MOCA show, determined their placement, categorized the work by theme, and designed the installation. In agreement with many architects, critics, and historians who find that photographs of buildings are usually deceptive, he has excluded them from the show. Models, drawings, sketches, and silk-screen prints will serve as the primary conveyors of information. On the other hand, in an effort to use the latest Japanese technology Isozaki has installed three high-definition television screens that paradoxically will show not film or videotape but slides of his work: a compromise, presumably, between static and fluid.

Isozaki has not relied upon traditional Japanese forms or imagery (his literal quotations are more likely to be from Michelangelo, Ledoux, Wright, Gehry), and yet his work derives much from Japanese culture and sensibility—sources that are apparent in subtle transitions, calculated asymmetry, layering of space, implied depth, play between transparent and translucent, and meticulous attention to materials. In a gesture meant to acknowledge these roots, the retrospective will open with a full-scale re-creation of a teahouse (built in a nontraditional combination of wood, metal, and stucco), which Isozaki originally designed for a 1983 exhibition. From there, after documenting his early debt to the optimistic-nihilistic metabolists, whose add-on megastructures in the sky were meant to address postwar urban conditions, the MOCA sho more or less chronologically trac the development of his diverse ar thoughtful work.

As vivid and powerful as his buil ings are, Isozaki has never evolv an identifiable visual idiom. His g ometry may be simple or comple he uses both convention and exa geration, and, as is inherent in Jap nese tradition, he moves easi between the austere and subdu and the brilliant and lush. Or he m combine these approaches. Th recent Kitakyushu Internation Conference Center, for exampl incorporates a bright yellow rho boid tower as well as an undulati roof that collides with other shapes among which are rectangular el ments sheathed in pristine aluminu and glass curtain walls. A new cultu complex, known collectively as A Tower Mito, comprises a series o discreet low-scale buildings clad i gray granite. Rising dramatically the edge of the complex, however, a slender 330-foot-high twisted t angulated structure, covered in si very titanium panels, offering on an observation room at the top.

Isozaki is known for using wit an irony and, as he says, jokes in his a chitecture (a recently completed o fice building for Walt Disney Worl in Florida comes with an entranc canopy that can be read as mous ears). But his work has a dark side a well to which, perhaps, the jokes ar not unrelated. Born in Japan i 1931, Isozaki became acquainte with devastation at an early age, an images of destruction appea throughout his work. The refer ences can be quite literal, even in hi silk-screen prints of new projects which he depicts as ruins or simply a isolated and abstract—alone in th landscape, as if no context existed o were even possible. Almost all of hi work on paper is invested with an ee rie poignancy. As architecture show are meant to do, this one shoul prompt visitors to look at the build ings themselves to see whether—an how—ideas are translated into mate rials, space, and light. ♠



Our *new* curly maple highboy is 300 years old.



HARDEN

A 17th Century classic. Crafted for today's living by the hands of Harden. To last from generation to generation. Send $15 for a complete portfolio to Harden Furniture, McConnellsville, NY 13401.

ooms in Chicago; Dallas; Troy, Mich.; High Point, NC; Los Angeles: McConnellsville, NY; New York City; San Francisco; Seattle; Washington, D.C. Available through interior designers.



Linen. One of life's natural luxuries.

As beautiful as flax flowers are,
the linen designs created from them are even more striking.
From furniture upholstery to wallcoverings to drapery fabric to table and bed linens,
linen enhances any interior. With vibrant color. Luxurious comfort. And timeless elegance.
That's why designers all over the world are choosing linen for their creations today.
And since linen is available through both residential and contract interior designers,
it can be customized to your needs to make an exquisite statement.
Quite simply, linen is just naturally beautiful.

The designer fiber.

Pure Western European Linen. The L symbol is the registered trademark of the Confederation Internationale du Lin et du Chanvre (CILC)
International Linen Promotion Commission, 212-685-0424 ©1991

SieMatic®



SieMatic has been creating unique and innovative kitchen design for more than half-a-century.

Now the standard of excellence for kitchen interior design worldwide, SieMatic combines the tradition of fine European craftsmanship with the ingenuity of German engineering. The selection of available finishes includes traditional woods, contemporary laminates, high gloss lacquer, and mirror-like polyester. Available through your architect or interior designer. (Also available in Canada).

The all-new full color SieMatic Kitchen Book is now available.

This 182 page presentation of exquisite kitchen interior design will be a valuable and informative guide for your own kitchen project. Please use the coupon to order your personal copy of the SieMatic Kitchen Book.



Please send me the SieMatic Kitchen Book.

I have enclosed a check or money order for $12.00 payable to:
SieMatic Corporation, Dept. HG03
Box F286, Feasterville, PA 19047-0934

Name _____

Address _____

City _____ State ____ Zip Code ____

Phone (____) _____

Kitchen Interior Design by SieMatic





Brooke Astor, then Mrs. Charles H. Marshall II, above, with her husband in Italy in 1936. Fafner, left and far left, surveys his domain. Inset: Il Castello.

Our Friend Fafner

A dachshund was lord of the manor at an American couple's Italian retreat

BY BROOKE ASTOR

I have had dogs all my life and I have learned that they are as different from one another as people are, but never have I had a dog like Fafner. A golden red-brown dachshund, he was named after Wagner's dragon because of his dragon-shaped paws and long thin body. Fafner was a dog of dogs, an old soul with extrasensory perception, always on the verge of crossing over from dogdom to personhood. He would sit up on his hind legs and look me in the eye to sense my mood. If I was gay, he would play the clown, tossing his blanket in the air or pushing his ball with his nose. If I was sad, he would bury his head under my arm or give my cheek a furtive lick. He knew so many words that my husband and I took to spelling in front of him. Of course, always being treated as a person (he often sat at the table with a napkin around his neck), Fafner considered himself a person. His attitude toward other dogs was a mixture of arrogance and contempt, and he barked furiously whenever he saw one. He detested the whole canine race until his great erotic experience in Italy, an episode that brought on a nervous breakdown and called for the most tender loving care. But more of that later.

When Fafner was a year old, in 1930, we rented a house in Portofino on a ten-year lease and took him back and forth from New York every summer. Just as Fafner was no ordinary dog, our house was no ordinary house. Called Il Castello, it was a little Roman fort atop a terraced hillside overlooking the harbor. There were iron bands across the huge front door and slits in the tower walls from which arrows or boiling oil could be aimed at the enemy, and yet it was a cheerful, homey place. This was because it had been bought in the last century by the British consul in Genoa who turned what had been almost a ruin into a bit of Victorian England. Cozy corners were built into the stone walls, chintzes were hung at the windows, and the topmost room of the main tower was made into a billiard room.

It was a place of enchantment: the blue sea, the silver olive trees accentuated by an occasional dark green cypress, the profusion of flowering vines and sweet-scented shrubs, and the two umbrella pines that spread at one corner of the terrace like wide green flags. I stayed from early spring until October, when the villagers and the parish priest came to help us pick our grapes.





Fafner and his mistress, left, perform an alfresco duet on the terrace. Below A dip in the Ligurian Sea off Portofino.


GILLIAN
Available at Lord & Taylor

Not the least of the Castello's charms was our staff: Angela, the cook, and her three nieces, aided by various helpers. Outside the kitchen, Angela's niece Teresa was the head of the household, and it was to her I turned when, in the autumn of our second year, Fafner, for three days running, refused to eat. "The daughter of my brother in Santa Margherita is married to a veterinarian," she told me. "I will call him." I smiled gratefully as I held out a morsel of tenderloin to Fafner. He sniffed it languidly, turned his head aside, and then hid among the roots of an oleander. I was watching him anxiously when Teresa returned. "My nephew-in-law is in Zoagli—a cow broke her leg—but I have sent a boy after him," she said. "When will he get here?" I asked. "Oh, in two days. Senza fallo." Two days seemed like a long time, but there was nothing I could do. Fafner, who slept in my room, spent a restless night pacing up and down, and whenever I turned on the light to look at him, he would run to the far end of the room.

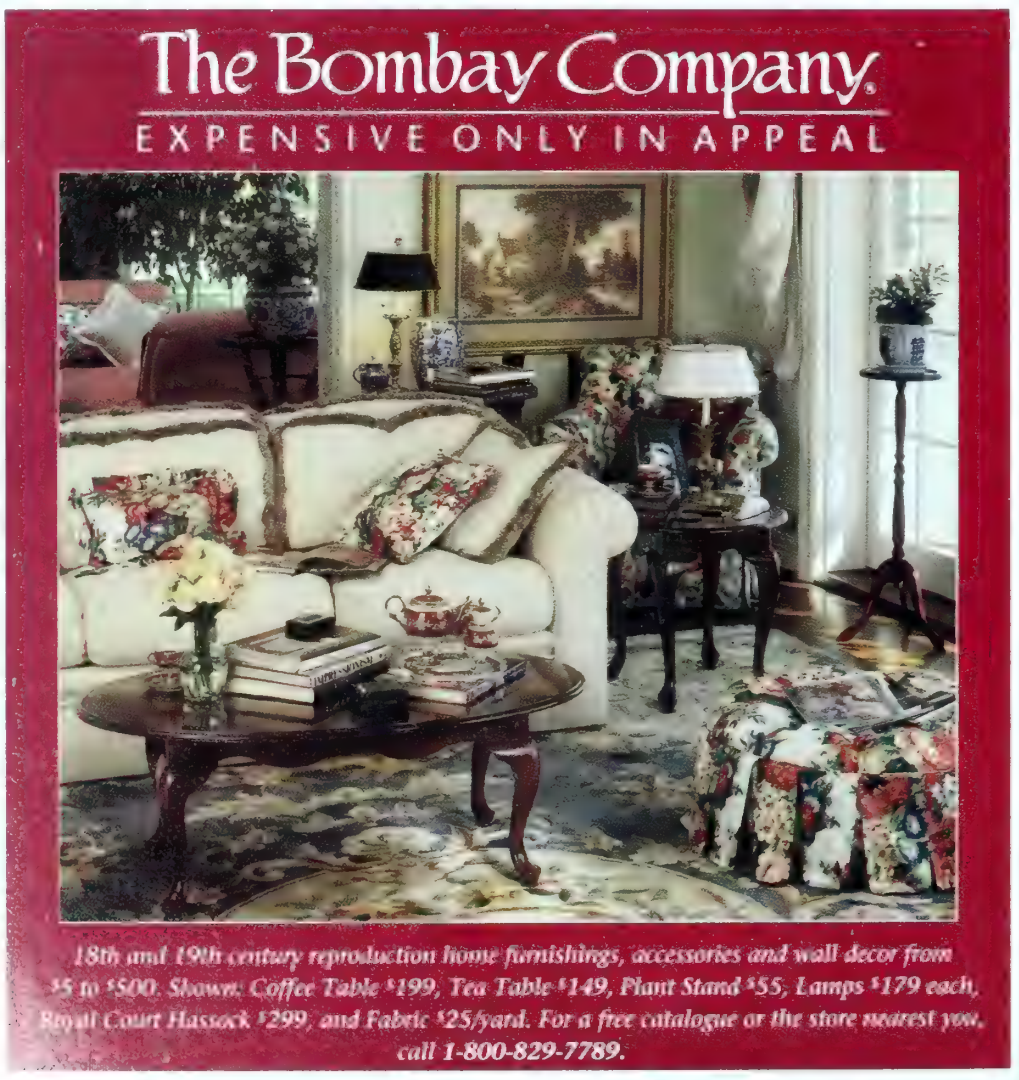
The next morning, when I came down to breakfast on the terrace, Fafner suddenly sat down in a flowerbed and let out a bloodcurdling howl. My heart leapt. Had he gone mad? At this moment, Teresa, binoculars in hand, rushed out onto the terrace (she kept in touch with all that went on in Portofino via her binoculars). "Buona fortuna, Signora," she cried joyfully. "Don't worry, it's all right. It's La Tillina." "Who is La Tillina?" I exclaimed, but Teresa was too excited to answer a direct question. Instructed by her, I took the glasses and focused on a procession of dogs—dogs of unknown breeds and of all shapes and sizes. As I watched, two of them made straight for each other's throats.

Teresa laughed. "It's always like this. It's La Tillina, the dog of Mario, the farmer at the villa across the path." I remembered having seen a small dirty-white animal with a pointed nose, a watery eye, and a scruffy tail—certainly not a dream princess. "La Tillina is somethi terrible," said Teresa, with a touch admiration in her voice. "She is t only bitch in Portofino that attra dogs all the way from Santa Ma gherita. They jump on the bus there." From then on, life was be lam at the Castello. Dogs came fro every village on the hillside; snarl barks, and howls rent the air. On night, three dogs were killed, and th carabinieri took La Tillina away.

Fafner, confined to the Castell was now skin and bone. Even after L Tillina's departure, he would n come near us. On the third night a ter she had gone, I was awakened b a loud thumping and saw Fafne scratching himself in a frenzy. H poor little body was covered wit welts. I lifted him up and rushed int my husband's room. Sleepy-eyed, h and I took turns making a paste of b carbonate of soda and coatin Fafner with it. Toward morning w all three fell asleep, utterly worn ou

The next day Fafner was muc better, and in a week his appetite re vived. Psychologically, it was anothe matter. The first time we took hi for a walk we saw Mario coming u the path with La Tillina, returnin after her enforced absence. Sh seemed perfectly delighted to be a liberty. Fafner, though, crept close t my ankle, like a cat. The hair rose o his back, and he trembled violently He obviously did not want to be no ticed by the lady. We passed her in si lence, and she seemed unaware o us. It was painful evidence o Fafner's shattered nerves.

We too were shattered by his un happiness. Back in New York, unde the guidance of our own veterinari an, we led Fafner to the marriag bed. This restored him to bette health, but we always felt that he re garded it as a mechanical endeavo having nothing to do with the emo tions. He had betrayed himself onl once, and being a dog of character and determination, he never let it happen again. From then on he re mained nine pounds of love, devoted entirely to human beings. ♠



oyal Velvet Classic. A Fixture Of Fashionable Baths Everywhere.



Hot, cool, warm, bright and white. Everything but tepid. 30 colors from The Color Authority.

ROYAL VELVET® ONE OF THE FACETS OF FIELDCREST.

FIELDCREST, 60 W. 40th Street, N.Y., N.Y. 10018 • 1-800-841-3336 • A Division of Fieldcrest Cannon, Inc.







Chairs from the Montana series—Loosa, above left, and Claw-paw, above right, flank the Two Missiles in Every Backyard chair, above center.



Sitting on the Edge

Paul Ludick pushes his chairs into the vanguard of political activism

BY HEATHER SMITH MACISAAC

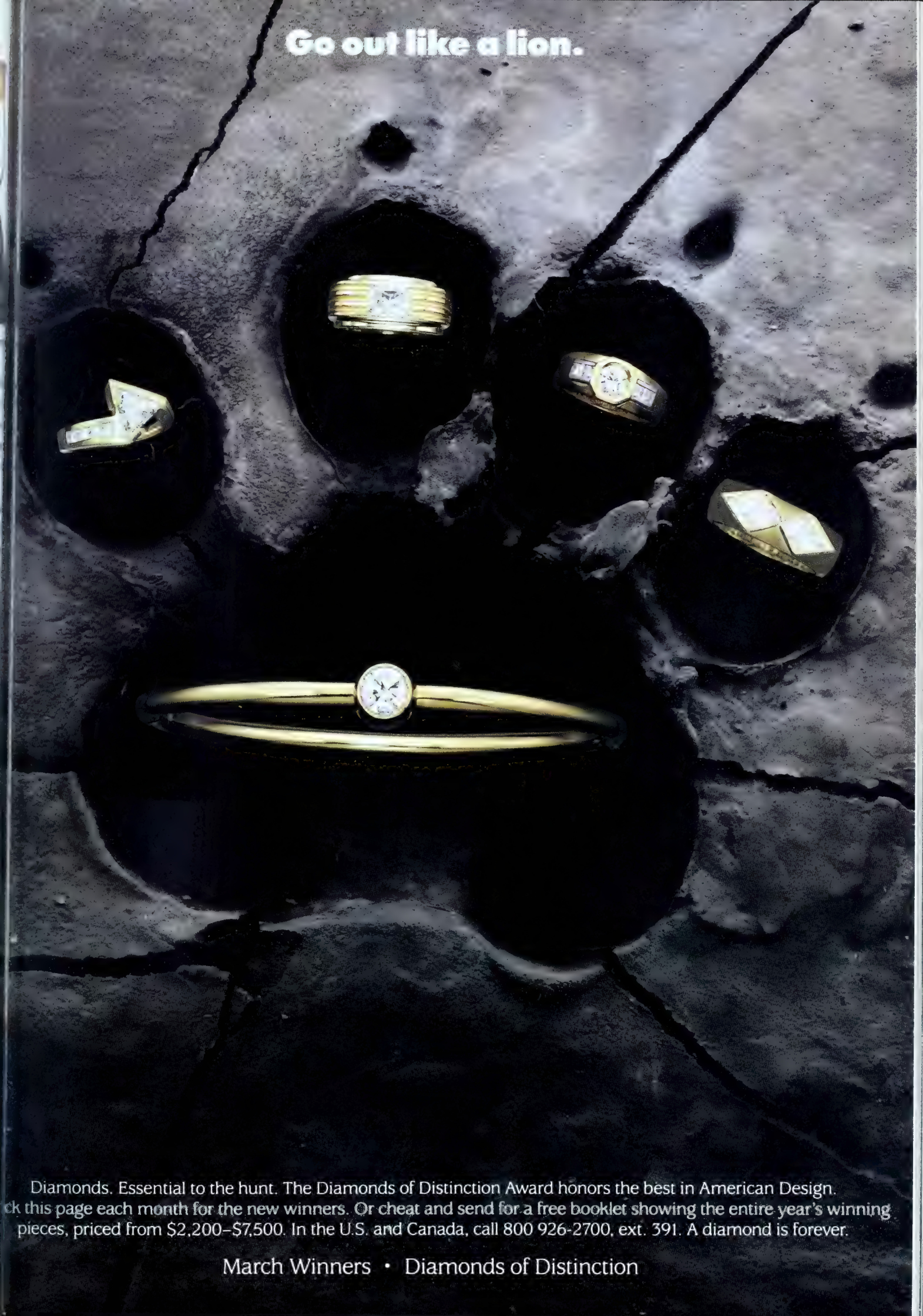
By the time Paul Ludick reached shop class in high school, he was way beyond napkin holders. Not only had he grown up with handy relatives—a father who worked in construction, a grandmother and great-grandfather who were expert at caning and rewebbing chairs—he had also attended a school that had third graders manufacturing their own stilts and junior high schoolers wielding acetylene torches. Still, Ludick arrived at furniture making in a rather roundabout way, via sculpture and performance art. "Chairs bridged both of these fields because you are dealing with a physical object and with the body," he says. "They provide one-on-one communication between the seat and the sitter, so they are a great means of delivering a message."

As it happens, Ludick has more than a few messages to deliver. Though he has an affordable line of steel furniture based on landscapes and line drawings, he's better known for his social and political pieces, which have been on view at the Bernice Steinbaum and Art et Industrie galleries. A show entitled "World Theater Apartheid" featured twenty chairs made of pine with chain link backs. A group of stools in the shape of cooling towers were the sobering centerpiece of an exhibition called "Chair-Noble." And one of Ludick's most beautiful and provocative pieces is his O-zone chair, with a gold-painted framework representing man's created world, a "cushion" of rocks from friends around the globe, and a slipcover of turquoise silk chiffon signifying the "fragile membrane protecting us all."

"I approach making furniture as creating this new entity," says Ludick. "Each piece has a life of its own." Not long ago, he did a little research on the perils of electromagnetism, which resulted in some pieces of furniture with distinctly unhealthy lives: mutations appear in the shape of a hump along the back of the Hallie sofa and in the form of a triple-seat cushion for Philfred, an ample club chair with tiny turned-in feet. This is one furniture designer who is interested in more than sitting pretty. ♠

Paul Ludick, above left, poses on his Hallie sofa. Below: Blue silk chiffon representing the ozone layer covers a chair with a painted gold frame and seat of rocks. Details see Resources.





Diamonds. Essential to the hunt. The Diamonds of Distinction Award honors the best in American Design.
ck this page each month for the new winners. Or cheat and send for a free booklet showing the entire year's winning
pieces, priced from $2,200–$7,500. In the U.S. and Canada, call 800 926-2700, ext. 391. A diamond is forever.

March Winners • Diamonds of Distinction



Desert Relief

Master craftsman Robb Boucher embellishes Arizona's classic stucco

BY CHRISTINE PITTEL



WHEN ROBB BOUCHER REBUILT AN old BMW motorcycle and rode off into the desert looking for ghost towns, he found himself a new career. In a mile-high canyon up in the Mule Mountains overlooking Mexico, he came to a halt in Bisbee, Arizona, a turn-of-the-century copper-mining town. Tired of being a carpenter, he started experimenting with clay and molds and stone casts while restoring the decorative tile work on an adobe hacienda. Architectural sculpture, with a southwestern slant, is now Boucher's self-taught speciality.

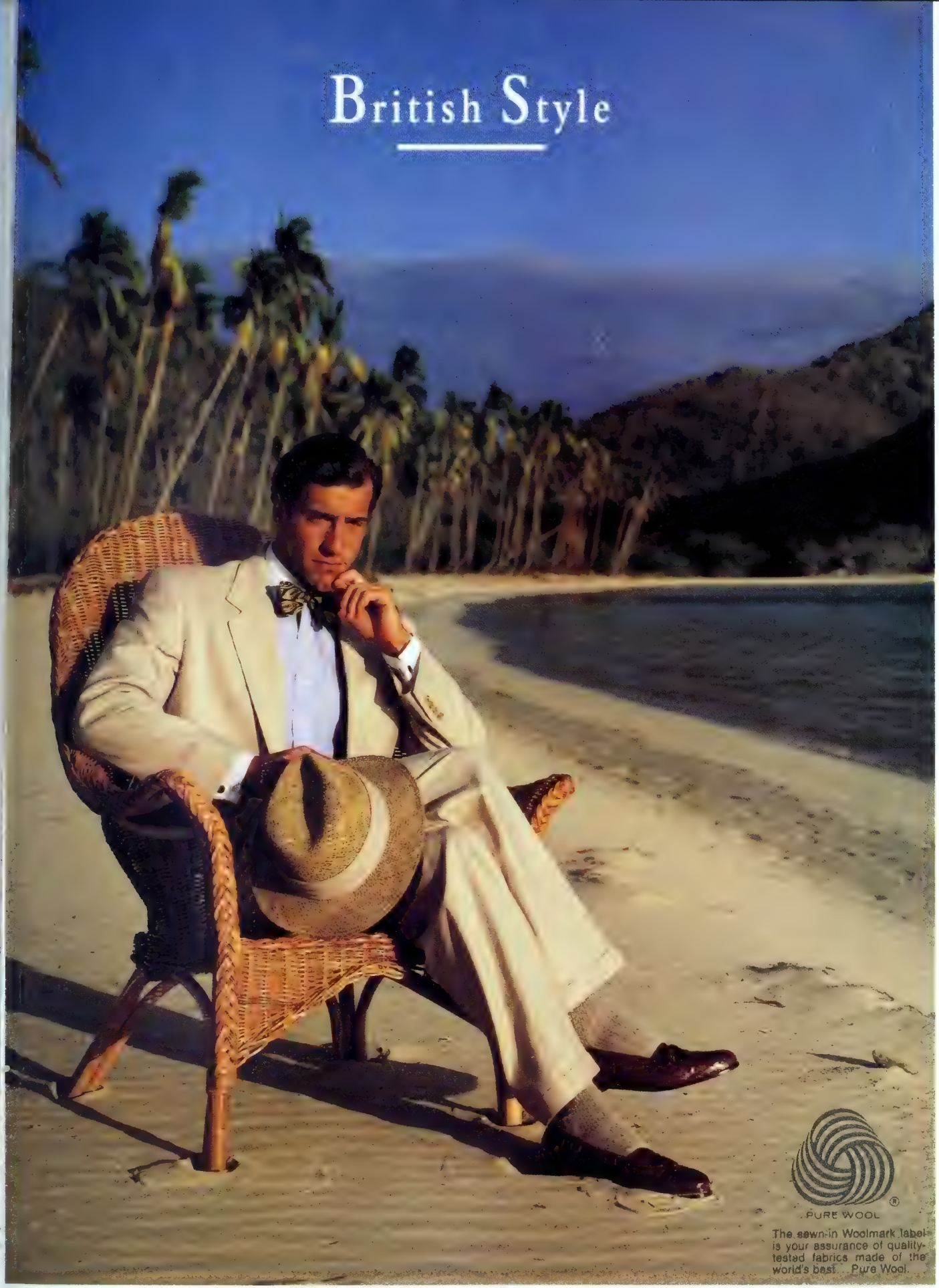
"I'm in love with the tradition of Spanish colonial architecture," says Boucher. "The buildings are pure and simple with a riot of ornament around the doorways." In 1987 he won the Arizona Governor's Historic Preservation Award for his painstaking re-creation of the façade of the Owl's Club, a residence for Tucson bachelors designed in 1900 by southwestern architect Henry Trost. Over the years the whimsical horned toad column capitals supporting pots of prickly pear, saguaro, and yucca cactuses—all of which were made of plaster of paris—had dissolved in the rain until there was nothing left. Boucher tracked down an eight-by-ten glass-plate negative of the building in the El Paso library and used that to map the face. He modeled the details in clay, then made a mold of the finished design out of flexible urethane, about a quarter-inch thick. He poured in the casting stone—a cementlike compound that resembles natural stone—then flexed the mold off like a rubber glove. This basic three-step process remains the same whether the original pattern is made from clay, wood, or wax.

In addition to historic preservation work, Boucher accepts commissions for original designs, often depicting the flora and fauna of the Southwest. Flowering barrel cactuses and two bighorn ram's heads support the entrance arch he devised for a county library. Mice forage in one corner of two two-by-ten-foot desert murals—the tour de force of a two-story entrance portal designed for a Tucson office building. A tinted wash over the casting stone gives the finished product a sunburnt patina. "I'm trying to show people a world they're unaware of," explains Boucher, who draws inspiration from the vista outside his door.

In a loop of one of the last remaining desert rivers, screened by cottonwood trees and visited by jaguarundi, bobcats, rabbits, hawks, mule deer, mountain lions, coyotes, blue herons, and golden eagles, Boucher has built his studio. Modeled after the longhouse flanking a Franciscan mission (which harbored an iron forge, a tannery, and a winery in the Spanish vernacular version of a barn), Boucher's workspace measures 30 by 238 feet with a porch running the length. He built the cream-colored stucco structure for $10 a square foot, salvaging old wooden windows and heavy paneled doors and topping the roof with terra-cotta tiles. At one end is the core of

From his studio in the Arizona desert Robb Boucher, below, designs and restores architectural sculpture. Above left: Plaster fragments of his work and plans for a classical frieze. Above right: Boucher's award-winning restoration of the façade of the 1900 Owl's Club in Tucson. Left: Detail of a frieze depicting Alexander's armies.





STYLE THAT TRAVELS A WORLD OF CHANGING CIRCUMSTANCES.

AUSTIN REED®
of Regent Street

LONDON NEW YORK CHICAGO



a much larger house he is planning in his head.

The bulk of the elongated one-story Casa de la Orilla (House by the River) is the workshop. This expanse might be considered Boucher's living room, since he spends most of his time here in the midst of present and past projects, which linger in the form of used molds and intricate wooden patterns arranged on the walls. The patterns have served their purpose but represent too many hours of work to be discarded. Boucher's rottweiler, Apollo, keeps him company as he moves from woodworking shop to modeling easel to casting pit. Around the workroom molds in many pieces are screwed together like a giant jigsaw puzzle weighing several tons. Visible through a haze of glinting stone dust, Boucher grinds the back of a casting, creating a fault line which he'll later fracture with a mallet and chisel. Mounted on a wall in the atrium of a client's house in Las Vegas, it will look like an ancient Greek temple fragment recently unearthed. The neoclassical frieze depicting Alexander's armies entering Babylon is taken from an eighty-foot-long academy cast of a work by the nineteenth-century Danish sculptor Thorvaldsen. The frieze, which Boucher spent four years restoring for free, has an exuberant array of 132 people, camels, horses, and elephants. When he first saw it in the library of the old Bisbee high school, Boucher "almost had a heart attack."





Through a haze of dust, Boucher grinds a casting. Finished, it will look like an ancient fragment newly unearthed



Mice forage in the corner of a desert mural, above. Top left: Boucher at work, grinding a stone casting. Center left: A fragment of a frieze. Left: Wooden patterns from completed projects ornament the walls of the workroom.

Though his commissions range from the classical to the commercial, Boucher's own imagery is rooted in the land. Sometimes the land comes to him. Recently he looked up from his molds and saw a four-foot-long bull snake hanging from the door on its way back from a swallow's nest, frantic birds helicoptering overhead. Boucher calmly held up a stick and allowed the snake to coil down safely. In his bedroom, Boucher often finds evidence of nocturnal visits by unseen animals. Before going to sleep at night he throws the French doors at the foot of his bed open to the river. "Most of my waking life has been dreams," he says. (Robert W. Boucher & Associates, Rte. 2, Box 21B, Hereford, AZ 85615; 602-366-5769) ▲



VALENTINO

TH ARDEN NEW YORK NY JACOBSONS BIRMINGHAM MI GROSSE POINT MI NORDSTROM SOUTH COAST PLAZA COSTA MESA CA PARAMUS NJ SARA FREDERICKS BOSTON MA

Bon Appétit, Y'All

A southerner finds family resemblances between down-home cooking and haute cuisine BY GENE HOVIS

During a recent trip to Paris I was again reminded that many of the delicious things I ate as a child in the South are practically first cousins of well-known French dishes. You can be sure that neither my mother nor her mother, Granny Dameron of blessed memory, had ever laid eyes on a French cookbook, but it does make a statement about the creative affinity between gifted cooks when they are handed some first-rate ingredients, wherever they happen to live in the world.

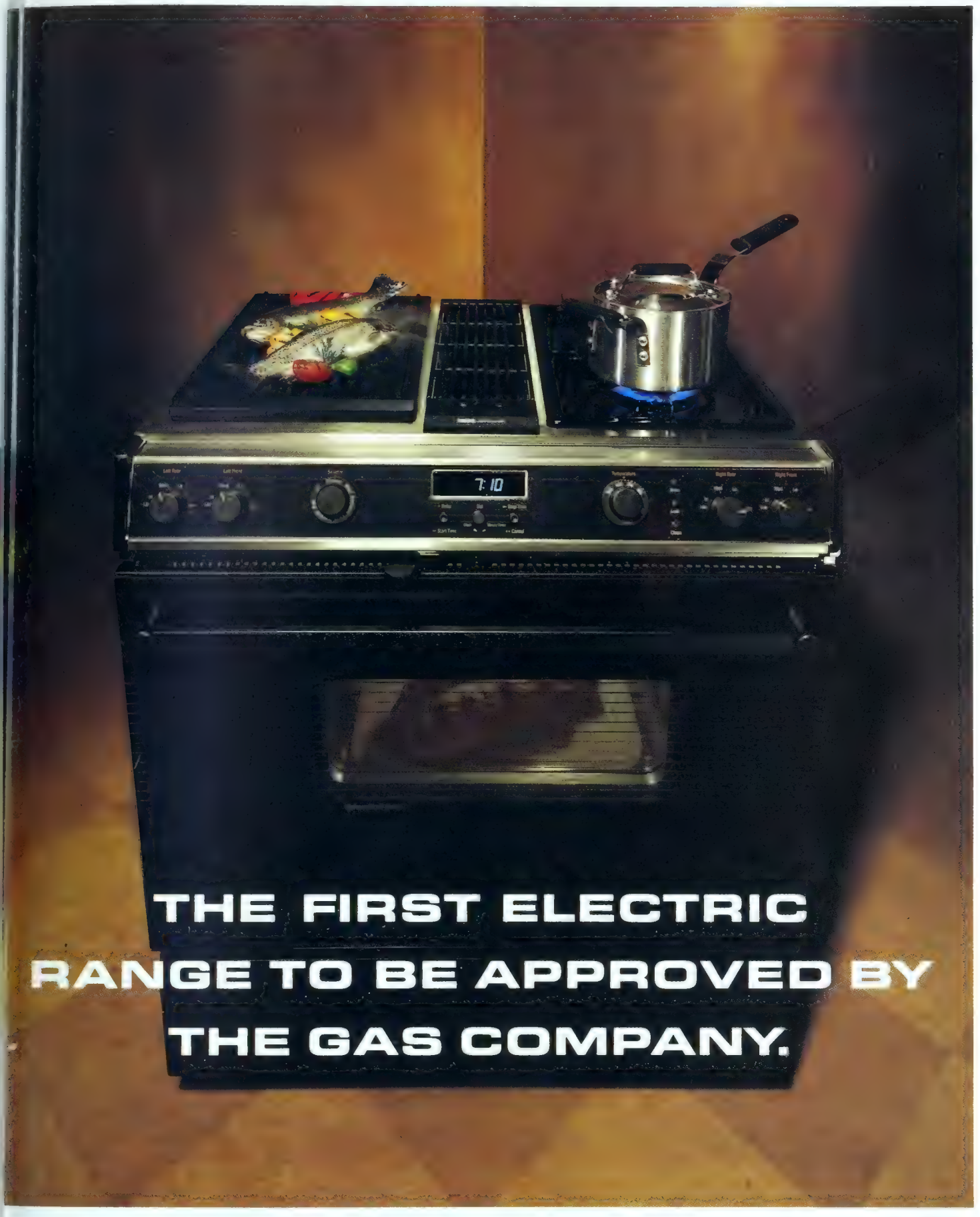


The French are justifiably proud of their famous soupe à l'oignon gratinée, served piping hot over oven-toasted bread in individual earthenware or china bowls, each portion topped with grated Gruyère that's been melted in the oven. It was very like the onion soup that made a frequent appearance on our table at home. My mother combined a small amount of meat with a huge amount of beef and veal bones (thanks to the generosity of our butcher) and stewed them for hours, producing a rich stock that rivaled that of the French soup. Both are thick with sliced onions that have been cooked slowly in butter to a warm golden color. However, since my mother had never been exposed to the French soup gratinée, her version lacked the toast and cheese.

Onion soup was popular in the restaurants of Les Halles, the legendary district of food markets and eating places that served the tastes and tables of Parisians for centuries before sadly falling victim to urban gentrification. It was at Les Halles that I was first introduced to the delicious French dish known as andouilles (and the smaller andouillettes), a type of sausage filled with strips of chitterlings, or chitlins, as we called them down home in North Carolina. Andouilles are boiled or grilled and served with lots of mustard and garnished with mashed potatoes or another vegetable. Sometimes they are cut into thin slices and served as an hors d'oeuvre.

Chitterlings have a delicate taste similar to tripe. Before cooking, my mother put them through a merciless scrubbing followed by an overnight soak in a pot of water laced with vinegar and baking soda and another washing the next day. They had to have been the cleanest chitterlings in town. Next, she simmered them for a long time in a broth of celery, onions, carrots, and a dash of red pepper flakes (I also add beer to the broth). She

My mother had nev laid eyes on a French cookbook



You're looking at the Dual-Fuel™ range by Jenn-Air. The first grill-range that gives you the instant high-to-low temperature control of a gas cooktop. On top of an electric self-cleaning oven that switches easily from conventional radiant to restaurant-style convection cooking. Add to this Jenn-Air's famous indoor grilling with downdraft ventilation. Plus additional accessories for even more versatility. For more about the Dual-Fuel range see your Jenn-Air dealer. Because if you're serious about cooking, it doesn't get any better than this. JENN-AIR

See the Yellow Pages for your nearest Jenn-Air dealer. For brochure send $1.00 to Jenn-Air Co., 3035 Shadeland Ave., Indianapolis, IN 46226.

Cassoulet is a close relation to a hearty casserole I loved as a boy

then cut the chitterlings into small pieces, dipped them in beaten egg and flour, and fried them. They were accompanied by a piquant pepper sauce, a bottle of which was always on the table alongside the salt and pepper and the napkin holder. The sauce, made by steeping hot peppers in cider vinegar, was sprinkled generously over greens, meats, and vegetables.

Chitterlings were often part of the refreshments at fund-raising events. People would walk around holding a chitterling sandwich while talking about the purpose of the gathering. This peripatetic exercise came to be known as the chitlin strut.

On an evening not too long ago I sat with Ma Bert, a longtime family friend, while some precooked chitterlings were defrosting in the oven. We got so carried away with our reminiscing that, before we knew it, our chitterlings had turned into crispy, crackly fries. Still delicious, they went perfectly with Ma Bert's corn bread, coleslaw, and a pitcher of refreshing iced tea.

Another gastronomic surprise was my first French cassoulet, a name that originally suggested to me a rare delicacy. Upon tasting it, I realized it was actually a close relation of my mother's chicken, sausage, and bean casserole. The composition of a cassoulet is a subject of endless dispute among French chefs, but the fact is that it varies with the traditions of the region of France where it is made. Basically, it consists of beans baked with a combination of game, goose, lamb, pork, sausages, or mutton. When cooked, the meats are not always identifiable, the flavor depending largely upon the mixture of juices and the cook's seasoning skill. It is substantial country fare, a hearty treat on a cold wintry day.

During one of my first French dining experiences, I discovered something called crème brûlée on the menu, a dessert which until that time had eluded me. Being adventurous in the food department, however, I decided to try it. Imagine my pleasure when the waiter brought a favorite sweet of mine, cup custard—but with a hard layer of brown sugar on top. I was immediately reminded of the custard I have loved since I was a boy, only my mother covered the smooth pudding with a thick dark caramel sauce and a dollop of whipped cream. To this day, caramel custard has remained a part of my cooking repertoire.

It is a repertoire that grows constantly, for these days there are few undisclosed culinary secrets. Television, books, and magazines have expanded the food horizons of millions of people. It is quite a different scene from my mother's time, when she learned to cook by watching her mother, her aunts, and her friends, as did most of the women of her generation. Judging by the results, they were good learners.

MOM'S ONION SOUP

Beef stock
- 4–5 pounds beef bones
- 2 large onions, coarsely chopped
- 2 large carrots, coarsely chopped
- 4 stalks of celery, coarsely chopped
- 4 leeks, white part only, sliced
- ¼ cup peanut oil
- Salt and freshly ground pepper
- 8 cups canned beef broth
- 4 cups water
- Bouquet garni

Soup
- ½ cup (1 stick) butter
- 8 large onions, thinly sliced
- 3 tablespoons all-purpose flour
- Bay leaf
- Salt and freshly ground pepper

Beef stock. Preheat oven to 400 degrees. In a large roasting pan, place the beef bones, vegetables, and oil, and sprinkle with salt and pepper. Place pan in oven for an hour or until everything is brown, stirring occasionally. Remove pan from oven. Add canned broth and water to pan, and scrape up brown bits from the bottom. Transfer contents to a large pot and add bouquet garni. Bring it to a boil and simmer for an hour. Strain stock, cool, and refrigerate until needed.

Soup. Heat butter in a large heavy-bottomed saucepan. Separate the onion slices into rings and place in the hot butter. Sprinkle with flour and toss well. Cook over low heat until the onions turn a deep golden color. Stir often to make sure the onions do not burn. This may take 30 minutes or more; the long slow cooking heightens the onion flavor, as does the slow simmering after the beef stock is added.

Pour in the beef stock and add bay leaf. Partially cover pan and simmer slowly 40 minutes. Remove bay leaf. Taste for seasoning. Pour in heated bowls. Serves 10 or more.

SOUTHERN-STYLE CHITTERLINGS

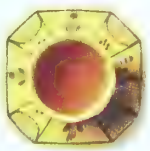
Chitterlings
- 10 chitterlings, thoroughly cleaned
- 2 cloves garlic, minced
- 2 large onions, finely chopped
- ½ teaspoon cayenne pepper
- ½ cup finely chopped celery
- ¼ cup red wine vinegar
- 1 can light beer
- Cold water
- 1–2 beaten eggs
- Flour
- Oil for frying

Dipping sauce
- ¼ cup (½ stick) lightly salted butter
- 1 cup finely chopped onion
- 2 cups chili sauce
- ¼ cup balsamic vinegar
- 1 tablespoon dark brown sugar
- Tabasco sauce to taste





A SOOTHING BLEND OF CHAMOMILE, MINT, AND FLAVORFUL HERBS



It had been the kind of **whamBAM** *day that* s c r e e c h e s *to a halt for a slow moving night so* I p a d d e d *to the stove and poured a big cup,* [illegible] *its minty sweetness with a* YAWN *as I curled my feet under the covers and slowly sipped the hot, honeyed* SPEARMINT *tea as the* "[illegible] *my face and* w r a p p e d a r o u n d m e *like a sweet dream that* **pulled me** *into the* pillowy billowy *softness of the sleepy time night which was so very quiet save the soft soothing* zzzzzzz z zzzz zzzzZ Z Z Z Z Z z z z z z z **BEEP BEEP BEEP** *of my* ALARM CLOCK?!



A DIFFERENT CUP OF TEA



NOW THERE'S A TASTEFUL ALTERNATIVE. NO CAFFEINE. VIRTU

THE COPLEY SQUARE COLLECTION FROM HEKMAN...



NOW AT ITS LOWEST PRICE EVER... 40% OFF!

The Copley Square Collection from Hekman is one of our top selling collections. It contains more than 35 pieces from entertainment centers, desks and wall units to cocktail tables, end tables, consoles and mirrors. All are crafted from Mahogany with Yewood, Crotch Mahogany, Ebony and Satinwood Veneers.

For participating stores in your area, call 1-800-253-5345

Obviously

HEKMAN®

Subsidiary of Howard Miller®

Showrooms to the trade in Dallas and High Point.
Hekman Furniture, 1400 Buchanan SW, Grand Rapids, MI 49507-1683.





If the Shoe Fits

Vanessa Noel's apartment is a tour de force of fancy footwork

BY ELAINE HUNT



Shoe designer Vanessa Noel, top left, curls up on a Samuel McIntire sofa in her East 66th Street shop. Top right: She allows her shoes free run of the bedroom. Above: The living room is filled with a lush mix of patterns from zebra stripes to paisley.

Vanessa Noel says she can dance all night in precariously high heels and still sprint for a cab at dawn. Her footwear wardrobe encompasses forties-style blue suede pumps, red satin mules, and classic stilettos in pale Fortuny batiks—all of which bear the Vanessa Noel label. A twenty-eight-year-old self-described shoe addict, Noel began sketching out-of-the-ordinary footwear as a fine arts major at Cornell. After a few postgrad years spent "bouncing around the world"—a period highlighted by a search for the best cobblers in Italy—the Main Line Philadelphian settled in Manhattan and devoted herself to shoe design. In 1987, with her first collection complete, she opened a tiny Upper East Side shop that she likens to a 1920s Paris salon.

Furnished with fine American antiques, many borrowed from her parents' vast collection, the shop has become a meeting ground for the well-heeled set. One couple found each other over coffee and shoes, another brought in a pair of judges and got married, and Noel herself uses the space for dinner parties. She lives several blocks away in an antiques-filled two-room apartment in which shoes are displayed like sculpture on walls, lampshades, tables, and rugs. Says Noel, "It doesn't make sense to me to conceal something so beautiful in a closet." Footwear, she acknowledges, is both her business and her pastime. Her designs have recently made their way into Bergdorf Goodman. And when not dreaming up new models, she relaxes by twisting wire into the shape of—what else?—more shoes. (Vanessa Noel, 26 East 66 St., New York, NY 10021; 212-737-0115) ♠



What's black and white and red all over?

Stylish, yet down to earth. Brass eyelets. Rawhide laces. Removable comfort insoles. Clearly, our women's Camp Oxford is a sneaker of a different color.

GAYFERS

joslins

Keds®

They Feel Good.™

the jones store company

© 1991 The Keds Corporation





Kemble Interiors

Palm Beach Best-Sellers

A novelist tours her favorite haunts and finds lampshades and fanciful lettuce BY PAT BOOTH

Palm Beach is a town whose point is not so much its money but its attitude. Its class structure is modeled on the aristocratic European tradition rather than on the democratic American one. What counts is understatement and a rebellious devil-may-care sense of fun. What is anathema is pretension, overt signs of grandeur, taking yourself and your cash too seriously. The media seems determined to display the town as a geriatric waiting room for the imminent journey to Hades, enlivened by a few spectacular divorces along the way. In reality Palm Beach is like any other small town in America, a down-to-earth place where life revolves around families, children, and, of course, shopping. What follows is an insider's guide to Palm Beach's best purveyors of design, antiques, ceramics, collectibles, and other of life's essentials.



Embellished lamp bases topped with hand-painted shades line a table in front of a screen with botanical and fish prints designed by Kemble Interiors.

Kemble Interiors When you finally sell the ball-bearing factory in Cincinnati and decide on a glamorous retirement in Palm Beach, your shrewdest move would be to hire Mimi Maddock McMakin as your decorator. She does the area's grandest houses but insists that her designs be "squishy." Squishy? "Houses are for living in. They should be fun and out of the ordinary. Inexpensive things are often more beautiful than things that cost a fortune. Comfort is the most important factor. Sofas should be big and deep—and you should never forget that children are going to be sick on them." These are just the sort of sentiments you might expect from the Social Register scion of one of Palm Beach's oldest and most respected families, the Maddocks, but despite her practical leanings, McMakin has a weakness for frills. The tiny shop that she runs with partner Brooke Wendel Huttig is brimming with whimsical painted lampshades, botanical prints, dried flower topiaries, painted sisal rugs, and chintzes—all of which might find a place in one of her decorative schemes, as might a few of your children's drawings. McMakin goes for bananas not ficus, pelicans not eagles, and her tables rest on everything except wooden stilts. Give her a call. It'll take ten years off the time it takes you to understand Palm Beach. (294 Hibiscus Ave., Palm Beach, FL 33480; 407-659-5556)



Isabel's Et Cetera

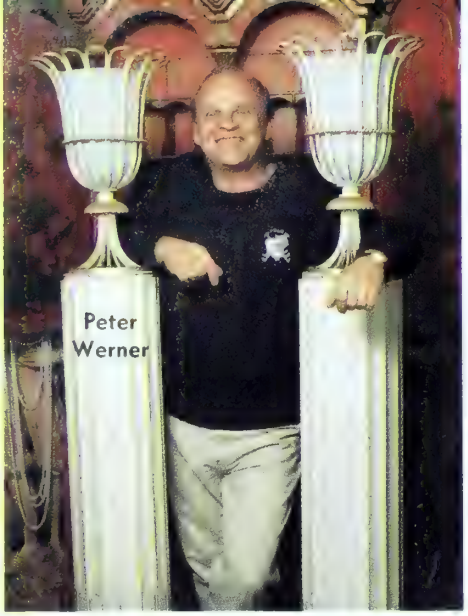
Passementerie, silk plaid pillows, flowered fabrics, and prints, top left, are specialties at Kemble Interiors, a shop owned by decorator Mimi Maddock McMakin, above left. Left: Dodie Thayer's ceramic bounty at Isabel's Et Cetera.

Peter Werner Broken in by Mimi, you are ready for the next step—a trip across the bridge to West Palm's antiques mile, home to Peter Werner's trove of fairly priced treasures. Here is where you can buy Diana Vreeland's cerise velvet Louis XVI–style fauteuils en cabriolet or an Italian countess's French faience roundels that made their way south via a



OLOR PORTFOLIO • 100 LARGE PAGES • 145 COLOR PHOTOGRAPHS
end $10 To McGUIRE, Dept. HG3-91, 151 Vermont St., San Francisco, CA 94103

SIT McGUIRE SHOWROOMS WITH YOUR INTERIOR DESIGNER OR FURNITURE DEALER



Paris flea market in the thirties. Catch silent-film star Ramon Novarro's 1920s Venetian bar, leather-topped, gold-leafed, and painted with leaping fauns. Admire the larger-than-life blackamoor that spent forty years in an alcove at the Fontainebleau Hotel. Take home a striped Regency sofa with leopards and tigers prowling across the back. Peter Werner presides over it all with a curled lip and a puckish gleam in his eye. This is not brown furniture for your Park Avenue triplex, but it is quintessential Palm Beach. (3709 South Dixie Hwy., West Palm Beach, FL 33405; 407-832-0428)



R. J. King & Co. David Vallese and John Eader are the new kids on the antiques block. Two years ago they moved here from Greenwich Village, where their shop, R. J. King & Co., is still in business on Bleecker Street, and they now have two locations, in both Palm Beach proper and West Palm. They specialize in top-drawer furniture, from Louis XV to Italian neoclassical, and their prices are fifty cents to the Madison Avenue dollar. The unifying theme is wood, Vallese and Eader's consuming passion. The rich yellowy brown walnut of a German Biedermeier sofa harmonizes with the peacock cherry wood of a Louis Philippe armoire. Ebony, walnut, and birch merge happily on the marquetry surface of a rare three-drawer Saxon commode. A late eighteenth century fruitwood dining table is surrounded by examples of rare French lemonwood and satinwood. These are pieces that get the adrenaline flowing. More important, the trust quotient at R. J. King is high. David Vallese knows his stuff, and he's telling. If a hinge has been replaced, a surface restored, you are the first to know—and presale when it counts. (3725 South Dixie Hwy., West Palm Beach, FL 33405; 407-832-1717)

Isabel's Et Cetera The window display at Isabel's Et Cetera is a ceramic vegetable patch from heaven. This is the only place in the cosmos where you can buy Dodie Thayer's delicate green lettuce in the form of teapots, pitchers, plates, even salt and pepper shakers. The couple from La Jolla ogling the recent crop in the window told me they had been collecting Thayer's garden stuff for years. Across America savvy buyers have been busy doing the same. Prices rise regularly, but at the current $1,200 for a large tureen you can own one of the world's most prized heads of lettuce. (234 South County Rd., Palm Beach, FL 33480; 407-655-5394)

Déjà Vu When Palm Beachers tire of their couture clothes, they peddle them to Maxie Barley, who with partner/kid sister Marilyn Lanham is sworn to a silence more sacred than the confessional. The secret deals are done on Mondays and Fridays. Cars steal up to the side door. The shifty millionaires scurry into the consignment room. There's an eight-item minimum, and for two months Maxie will try to peddle the old Chanel and Valentino—fifty percent goes to her and fifty to you. Does th really happen and on what scal Well, Maxie says one Palm Beache has a sale limit of one hundred iten a month. Another has a two hur dred–item limit, but luckily that only during the high season.

As for buying things, true blu Palm Beachers are brazen. The shop in daylight. Less secure snow birds who are Maxie regulars mak an 8 A.M. appointment and shop wit the lights off. Whatever. Déjà Vu is gold mine for one reason: ancien money loves a bargain. Old familie count pennies. Maxie is considerin opening other stores, but what play in Palm Beach might not run in Dal las and Beverly Hills. New mone has no respect for cash. (219 Roya Poinciana Way, Via Testa, Palm Beach, FL 33480; 407-833-6624)

The Summerhouse Just about the only time Palm Beachers venture onto Worth Avenue is to buy each other presents at the Summerhouse a home-furnishings boutique in which wonderful objects, both an tique and reproduction, are the ob ject. There are Victorian tole trays bearing dog portraits (you can commission one of your favorite Fidos), Victorian engraved silver biscuit tins, botanical watercolors in handsome black and gold frames, and hand-hooked wool rugs featuring pigs and rabbits. Or how about a sheep-shaped doorstop? You can spend $8 or $18,000 at the Summerhouse, and presents come beautifully wrapped. Pick up a dummy board to stick in the window of your house up North to frighten away the burglars. (319 Worth Ave., Palm Beach, FL 33480; 407-659-6036) ▲

Peter Werner, top left, stands between a pair of 1940s gilded iron urns in his West Palm antiques shop where the wares include two fanciful Italian ceramic busts from the fifties, left, and a 19th-century blackamoor Venetian side table, below.




DOCKERS
SINCE 1850
LEVI'S
991 SPRING COLLECTION
For the store nearest you, call 1-800-USA-LEVI

Green Giants

All gardeners need some plants they can look up to

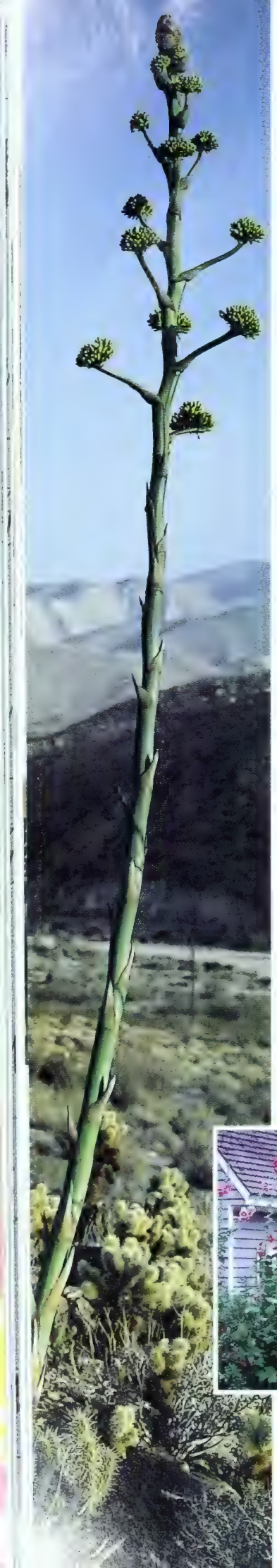
BY PATRICIA THORPE

For over ten years in New York City there has been a store called Think Big! The premise of the store is simple: an everyday object made enormous becomes funny and irresistible. Paper clips the size of clipboards; tennis racquets the size of a small person—the shopper feels as if he has wandered into the home of a yuppie giant, a giant who drinks brandy from a snifter one foot across and makes hollandaise with a whisk that could stir a swimming pool.

We have all enjoyed imagining that we are much bigger or much smaller than the objects around us—this is part of the delight we take in *Jack and the Beanstalk*, *Gulliver's Travels*, or *Alice's Adventures in Wonderland*. We watch our small children with envy as they move through the garden and we try to recall what it felt like to stand as tall as a tulip. We don't need a magic mushroom to feel like a small creature next to a big flower—we just need the right plants. Enormous plants. Not trees, which can take a lifetime to reach grandeur, but plants that start from nothing in early spring and rocket up past eye level to bloom against the summer sky. Big plants challenge us with their vigor to find exciting ways to use them in the garden.

In the recent era of border making, the floral seatin plan has become as stylized as an Emily Post dinner pa ty: low 'Silver Mound' artemisia and lady's-mantle in th front, middle-size plants in the middle, and anythin over four feet tall in the back. *Far* back. The unfortunat gardener who places veronicastrum in the middle for ground can look forward to a season of embarrassme as acute as that of a hostess who places the wrong for on the outside. But many big plants are unsuited to th kind of regimentation, and the border setup does n always enable us to see the biggest at their best. Too o ten a border is best served by low-key plants with corpo rate personalities. It is not the setting for eccentric troublemakers, plants with abundant personalities—th kind of plants that introduce an element of risk into th landscape, plants that suggest the gardener may not a ways have the upper hand. You can't appreciate th sculptural effect of gigantic leaves unless you see them i the open; you can't feel the delicious threat of a tall plan until you stand under it.

The recent popularity of *Crambe cordifolia* and *Onopor dum Acanthium* seems an indication that gardeners ar looking for more outrageous plants these days. Neithe species gets much attention in the books of twenty year ago, but in the past five years these plants have shown u in glossy photographs in all the right places. I am gener ally suspicious of trendy plants but crambe is disarmingl eccentric: it looks like a cross between baby's breath an rhubarb. The large leaves are described in catalogues a







The century plant, left, towers over its western landscape. Above: Graceful hollyhocks reach for the roof. Right: The giant silver thistle makes a startling biennial sculpture.


It's the comfort and design of
beautiful sheets, comforters
and bedding coordinates
by Elizabeth Gray
twin comforter, $45. Twin
sheet, $13. Standard sham, $15
It's the perfect combination.
Bedding coordinates by Elizabeth Gray.
ELIZABETH GRAY
JCPenney Fashion comes to life

DESIGNER RESOURCES

GRACIE

Superb tables, hand-finished in cashew lacquer.
To your size, color and design specifications.



D & D BUILDING, 979 THIRD AVE., NEW YORK 10022
(212) 753-5350

Since 1850

PHOENIX DAY COMPANY



ATLANTA Ernest Gaspard · DALLAS/NEW YORK Keller Willia
DANIA Turner Greenberg · CHICAGO Rozmallin
LOS ANGELES Nancy Corzine · SAN FRANCISCO Sloan Miya
1355 Donner Avenue San Francisco, CA 94124 (415) 822-4414

CARPET *Art*



Picasso
Portrait of a Lady
1937

Let our skilled designers & artisans translate any work of art into a unique & exquisite rug or wall hanging. Employing exceptional handiwork, we will create a hand-made masterpiece in any style & every color, from very simple to the most intricate detail for the public & professionals.

THE CARPET *Art* GALLERY
1-800-34-FLOOR

Exclusively Yours

The Designer Resources page is a service specially designed for our readers in the interior design and architecture trade. Look for it again in the October 1991 issue of HG.

Advertisers: This specially designed showcase appears nationally and reaches design professionc as well as 4,347,000 readers.*

For further information, please contact:
Al Blois, Design Resource Director
Kelsey Vannini, Account Representative
212-880-8800

HG

350 Madison Avenue, New York, New York 10017

arse," by which they mean ugly. A leless spike shoots up over six feet a t produces an airy cloud of delie white flowers; unlike floppy gosophila, the entire shimmering untain stays stiffly erect and deves to be seen in the round.

The rhubarb-like leaves of crambe y remind you that rhubarb can be tunning perennial if you let it out the vegetable garden. Above the shy red-stem leaves a substantial me of creamy flowers rises up to ht feet in early summer. If you are f-conscious about its humble oris, there are stately ornamental eums, some with deep red foliage d flowers, that will top ten feet.

The giant silver thistle, *Onopordum anthium*, is more like a modern lpture than a plant, a shining creion of steel needles which disdains e confines of border planting and efers to settle itself as close to the th as possible. Like many biennials d like all thistles, it seeds abuntly where it is least convenient, so u find yourself cringing as you try to sneak by its spiny reach. You may ask why anyone would *want* to grow an eight-foot-tall thistle, a good question in August when it looks awful and you have to find a way to chop it down without impaling yourself.

A plant that can go from seed to seven feet in one season seems especially magical, but in spite of that magic we hide our giant sunflowers among the corn. Unlike the species mentioned above, all of which are most effective as single plants with lots of space around them, sunflowers are at their best in a row or mass. Hollyhocks are another old-fashioned favorite best used in bulk, their waving multicolored spires making a forceful vertical statement that can become abruptly horizontal after a stiff breeze.

All the above are hardy enough for most American gardens, and there are many more hefty showstoppers for the north. Elecampane, rodgersias to grace the waterside, towering mulleins, silphiums with entertaining leaves and silly flowers—these are the briefest introduction. In milder and semitropical climates the landscape fairly explodes with Brobdingnagians. No visitor to California will soon forget his first sight of a century plant, *Agave americana*, about to bloom. The flower stalk looks exactly like a piece of asparagus except that it is twelve feet tall. It is a superb joke, the perfect vegetable for the giant who makes hollandaise. The century plant playfully reminds us, as do all outlandish plants, of the wonder and power of the green world, a world that extends far beyond the border. We can take part in the magic of this world even as we learn that we cannot always control it. ♠

> You can't feel the delicious threat of a tall plant until you stand under it

INVITE THE OUTSIDE IN.



Every room has a view. And with Marvin windows, you can take full advantage of it. Because our windows are all made to order, which gives you a virtually unlimited choice of shapes, styles and sizes. Everything from bows, bays and picture windows to geometric shapes, even curved glass and Corner Windows.™ Our colorful Idea Book shows you all the exciting ways Marvin windows can add beauty and light to your home. For your free copy, return the coupon below or call toll-free **1-800-346-5128** (In MN, 1-800-552-1167; In Canada, 1-800-263-6161).

Send to: Marvin Windows, Warroad, MN 56763

Name_____

Address_____

City_____ State_____ Zip_____

HG 0002-3

Phone (_____) _____

I plan to: ____ Build ____ Remodel ____ Replace



MARVIN WINDOWS ARE MADE TO ORDER.





Left Bank Luxe

Travelers have no reservations about the renovated Hôtel Montalembert

BY CHARLA CARTER

Habitués of Paris's Left Bank hotels who have slept under one-too-many beamed ceilings, gazed at one-too-many floral wallpapers, and battled with one-too-many erratic telephones now have an alternative: the Hôtel Montalembert. This newly renovated 1926 hotel off the rue du Bac is artfully devoid of the too-quaint trappings of classic Left Bank lodgings—but not at the expense of Left Bank charm. Instead of millefleurs wallpaper there are soft stripes. Instead of geraniums in the window boxes there are clusters of bamboo in the style of a Zen garden. Instead of impressionist prints, there are photographs of winter-bound Versailles. And the ceilings are refreshingly beam-free.

Before owners Stéphane and Grace Andrieu and designer Christian Liaigre took over, the Montalembert was so fusty and nondescript it was often mistaken for a government building. Nine months of extensive overhaul have lent the place what the designer terms the "soul it never had." It is also now filled with the glittering clientele it never had. At lunchtime the bar and restaurant are packed with neighborhood antiquaires, publishers, and boutiquiers sampling ex-Arpège chef Arnaud Vincent's lapin à la moutarde à l'ancien. The book-lined lounge with its monolithic fireplace has become the rendezvous for five-o'clock coffee.

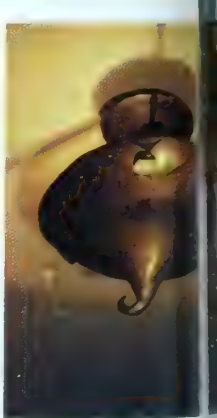
"Because of its small size and Saint-Germain setting, my husband and I didn't want to duplicate the splendor of Right Bank palaces like the Ritz," says Grace Andrieu, who at thirty-five is already a seasoned hotelier with managerial credits from Brussels to Saint Barts. "We wanted to create something that eloquently speaks of its time and place." What owners and designer hit upon is a delicate balance of the antique and the resolutely modern. Roughly half of the fifty-one rooms and five suites are furnished with elegantly spare designs straight from Liaigre's drawing board: headboards of smoke-tinted sycamore; sinuous armchairs in Pierre Frey gray cashmere; and slim chrome bedside lamps. In the other rooms Liaigre made use of the hotel's original—but spruced-up—Louis Philippe furniture. All of the beds feature invitingly plump navy and white striped duvets on white sheets embroidered in navy.

As a counterpoint to the hotel's otherwise tailored look, there are "new barbarian" designer Eric Schmitt's weighty wrought-iron banisters and bronze wall sconces. And florist Christian Tortu's branches and buds dot the lobby like organic sculptures. Says Stéphane Andrieu, "The place now has presence." (Hôtel Montalembert, 3 rue de Montalembert, 75007 Paris; 1-45-48-68-11) ▲

Designer Christi Liaigre's expansi cashmere-covere armchairs, left, ri the fire in the Montalembert's n lounge. Below lef The hotel's origir Louis Philippe furniture paired w soft stripes and plump duvets. Be Eric Schmitt's sculptural sconce handles, and light fixtures in bronze









Waikoloa, The Big Island of Hawaii

HYATT REGENCY WAIKOLOA™
A HYATT RESORT AND SPA

Pamper yourself in our magnificent spa or take the challenge of any of our three championship golf courses.

For reservations or more information about Hyatt Hotels and Resorts worldwide, call your travel planner or **1-800-233-1234.**

Hyatt Hotels and Resorts worldwide encompasses hotels managed by two separate companies - Hyatt Hotels Corp. and Hyatt International Corp.



©2001 KARASTAN BIGELOW, A DIVISION OF FIELDCREST CANNON, INC. SHOWN: FLORAL PANEL.

PUT YOUR GREAT GREAT GRANDMOTHER'S SOFA ON A PEDESTAL.

Karastan®

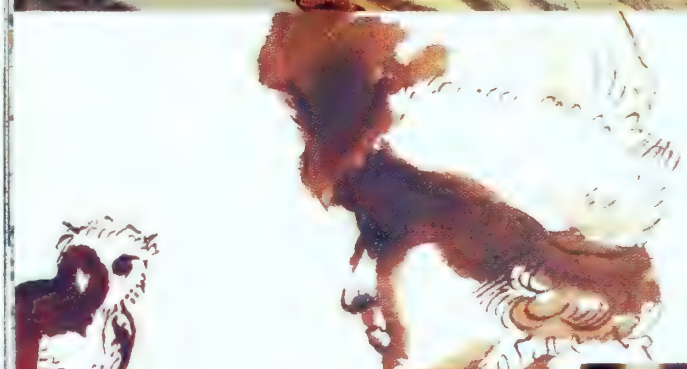
Karastan area rugs and broadloom carpets elevate any home, even any palace. Contact your decorator, designer, or architect and invest in Karastan. For a full-color brochure and listing of dealers nearest you, send $3 to: Karastan, P.O. Box 49139, Greensboro, NC 27499-2626.

Drawn to the Master

Four New York dealers train their e on museum-quality draftsmanship

BY AMY FINE COLLINS







"Drawings make you feel closer to the artist than paintings," says Spencer Samuels, above left. Above: His 18th-century sketch of a cossack. Margot Gordon, below, with a work by Circignano, has an extensive inventory of Italian drawings, including a c. 1630 Guercino, left.

Ever since the landmark Chat worth sale of 1984, whe prices quadrupled in a da old-master drawings have been lu ing new buyers. While the marke for contemporary and impressioni paintings appear for the moment have flattened, prices for old-maste drawings hold strong—a situatio likely to be reflected by the price ta at Sanford Smith's "Works on Pape show in New York next month. Y purchasing this art can be an intim dating process. Old-master drawing are somewhat inaccessible—attribu tions often depend on the inexa science of connoisseurship, an collectors must be willing to forg splashy status symbols for more elu sive pleasures such as intimacy wit an artist's creative process and sense of history. "This is not a pursu for vainglorious egos," advises dea er David Tunick. "It takes a lot o confidence to put money into some thing most people can't easily recog nize." It also takes the guidance of a expert. Here, meet four of Ne York's top practitioners of the trade

Spencer Samuels's professio came to him as naturally as the colo of his eyes. He grew up among th treasures of the fabled antiques firn French & Co., established by his fa ther in 1906. His rarefied reminis cences include a boyhood visit t client William Randolph Hearst' San Simeon ("We called him th Chief") and visits to the gallery b such grandes dames of style as Mar jorie Merriweather Post and Con suelo Vanderbilt Balsan. In 1943 having studied at Yale, the Universi ty of Florence, and the Courtauld In stitute, the young Samuels founde

clarence house

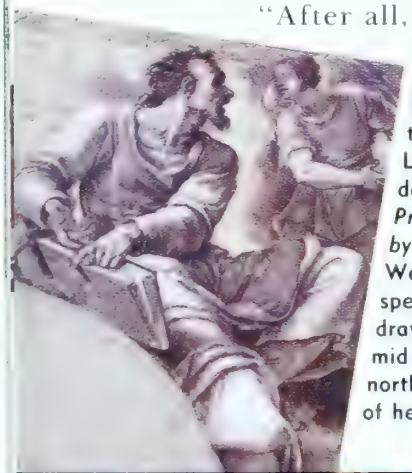
EAST 58 STREET NEW YORK THROUGH DECORATORS AND FINE STORES



PASSY Printed Percale



the firm's paintings department. French & Co. was sold in 1966, and Samuels now deals in paintings and drawings independently—currently out of a gallery in one of the former Finch College buildings. In his day this half-century veteran has scouted and sold some major masterpieces, among them Cranach's *Adam and Eve*, now on view at the Norton Simon Museum. He also discovered an early Vermeer, which went into Basia Johnson's collection. "It took me twenty years to prove its authenticity," he says. "You have to have a lot of patience in this business." At the moment, much of Samuels's time is spent building a collection of European paintings for a Texas foundation, which he directs. But he is still filled with enthusiasm for drawings, whether a recently sold Andrea Solario study of Leonardo's *Saint Matthew*—"probably the earliest record of the figure in the *Last Supper* as it originally existed"—or an anonymous eighteenth-century costume sketch priced at $1,200. "With drawings you feel closer to the artist than with paintings," he explains. Samuels doesn't mind that his children haven't followed him in the business. "After all, we've had a good long run." (Spencer A. Samuels & Co., 32 East 78 St., New York, NY 10021; 212-288-9333)



David Tunick, below, in his town-house gallery. Left: Sebastiano del Piombo's *A Prophet Addressed by an Angel*. Mia Weiner, above right, specializes in drawings like the mid 16th century northern Italian study of heads, above left.

Margot Gordon has approached art from every possible angle. Since studying art history at Smith, she has painted, sculpted, collected, and worked as a docent and dealer—first in modern and contemporary art and now in old-master Italian drawings. With her well-developed eye, she has a knack for championing established but underrated artists. From Florence in 1955, during her junior year abroad, she begged her father to send $1,200 for a Giorgio Morandi canvas, and she acquired a number of Henri Laurens's cubist sculptures at a time when he was virtually forgotten in this country. Gordon's high-ceilinged apartment-cum-gallery—built in 1917 as an artist's studio—leaves no doubt that her tastes and knowledge range wide and deep. An eighteenth-century Neapolitan portrait cozies up to a Matisse drawing, Milton Avery and Guido Reni paintings make themselves equally at home, and Magdale na Abakanowicz heads stare acro the living room at seventeenth-ce tury Bolognese terra-cottas of saint

Eventually her husband, a lawye challenged Gordon: "Isn't there on undervalued area that you coul specialize in?" She reflects, "I was s sick of all the hype surrounding cor temporary art, I was ready to mov back in time." Then the Italian old master dealer Marcello Aldega whose base is in Rome, invited her t be his New York partner. Six year later, with the biggest inventory o Italian drawings in the city (abou 1,000, priced from $1,000 t $400,000), she attracts an interna tional clientele, from interior deco rators to museum curators. "Hov can anyone spend $125,000 on trendy painter when you can get Bernini sketch?" she asks, indicatin a freely penciled religious allegor by the baroque genius. And Gordo stands behind her words. She build her private collection "in a very sim ple manner." Like the breeder wh




cqueline Ferrar™
n tunic vest, $56.
vy linen pant, $74.
It's a whole new kind of spirit.
jacqueline ferrar™
JCPenney Fashion comes to life
ailable at most large stores. Prices higher in Alaska, Hawaii and Puerto Rico. ©1991, JCPenney Co., Inc.

can't resist keeping one puppy from every litter, Gordon often holds onto one drawing from each show. (Margot Gordon, 137 East 66 St., New York, NY 10021; 212-988-2965)

Seated in his grand turn-of-the-century East Side town house, surrounded by important works of art, **David Tunick** clearly relishes recounting his humble beginnings in the old-master prints and drawings trade. Twenty-five years ago, having decided not to go to medical school, he "traveled around with a dog and station wagon, selling art on college campuses." Attempting to consolidate his art history education, he worked for two years at the Metropolitan Museum and attended graduate school—"that lasted three months." Tunick, who modestly calls himself "a technician, not a scholar," reached the conclusion that "spending one's own hard-earned money is the best way to learn." Today known for breaking auction records, he follows a strategy of accumulating "an inventory of ten to fifty masterpieces." A drawing, he notes, should be published. "It should also have a great provenance, and there must be no question about attribution." Among his current holdings are a Greuze, judged by the Frick Collection's Edgar Munhall to be quintessential, tagged at $750,000, and a Fragonard he'll part with for $850,000, deemed by the Louvre's Pierre Rosenberg to be "the finest red chalk Tivoli drawing outside of a museum." Tunick's detractors gripe that he pays too much and sells too dear, but this passionate dealer dismisses such remarks. "That's what they said when I bought a Sebastiano del Piombo in 1977 for $200,000. Now it's in the National Gallery. An that's what I was told when I bough this building in 1979. If in real estat it's location, location, location, the with art, it's quality, quality, quality. (David Tunick, 12 East 81 St., Ne York, NY 10028; 212-570-0090)

> "How can anyone spend $125,000 on a trendy painter when you can get a Bernini sketch?"

"Unfortunately, my father didn leave me enough money to be a col lector," explains **Mia Weiner,** a spe cialist in fifteenth- to eighteenth century Italian drawings. "But as dealer I can own old masters at leas on a temporary basis." Despite "compulsive craving" for drawings it was not an easy profession to breal into. "I must have had blinders on. just knew that come hell or high wa ter, this is what I had to do." Before venturing out on her own, she worked for the late Herbert Feist fo four years, and ever since she's beer adding to her formidable expertise Every July this avid researcher ca be found in the archives of Florence and every August she "hits as man churches and museums in Europe a possible." She does most of her buy ing abroad too, though occasionally wayward treasure turns up in an un expected location. Visiting a "friend of a friend," she found her attention riveted to a sketch on the wall. Her hunch that his "modest French drawing" was in fact an Annibale Carracci turned out to be on target.

Weiner's duplex apartment/gallery is a testament to her dedication to her field. Downstairs, she has accumulated a library that even a museum might envy. Upstairs, her furniture—"*not* for sale!"—is all Italian Renaissance and baroque. Even her dark blond hair is styled long and straight in the manner of a quattrocento Madonna. Weiner has mixed feelings about the recent surge of interest in old-master drawings. Formerly a collegial group, dealers have grown more cutthroat, she says, and auction houses now cater more to collectors than to the trade. Half-pleased, half-perturbed, she sighs, "Old-master drawing collecting has become terribly chic." (Mia N. Weiner, 8 East 77 St., New York, NY 10021; 212-249-9193) ♠

SECURITY WITH ELEGANCE!



Maintenance-Free: Since this fence is constructed entirely of aluminum, it can never rust. And there is no need to paint because the baked enamel finish will not chip, peel, or crack.

Elegance: The beauty you want in a fence is combined with the security you need. The fence shown is just one example of the many styles and colors available from Jerith in maintenance-free aluminum.

Guaranteed: This is the only fence backed by a full 15-Year Guarantee against defects in workmanship and materials. It's quality like this that has made Jerith a leader in fencing for over 35 years.

Jerith
The Signature of fine fencing.

Jerith Manufacturing Co., Inc.
2716-38 Salmon Street, (Dept. HG31)
Philadelphia, Pennsylvania 19134

YES! Send me a FREE catalogue on beautiful, maintenance-free Jerith fencing.

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

HENREDON: THE SEAT AND THE SOUL.

For some people, a chair is to sit on; a sofa, the same; period. Sad, isn't it? What about the soul? And beauty, elegance and style? Well, at Henredon, we think there's more to a seat than just sitting. That's why we carve each frame from fine hardwood; why we hand-tie our steel coils; why our sewing is done by master tailors; why each of our fabrics is absolutely superb. Because we create seating that also nourishes the soul. For the complete catalog send $15.00 to Henredon, Dept. G31, Morganton, NC 28655. To order by MasterCard or Visa, or just to talk, call 1-800-444-3682.



HENREDON

LIVING WITH

style

BY WENDY GOODMAN



Isabel Canovas's new accessories for spring are plucked fresh from the garden

Are they earrings or bronze top
ary birds dipped in 18-kt gol
or both? Isabel Canovas's ac
cessories are always something of
surprise. This spring, the world
gardens—Persian, Italian, French
and English—have inspired the Pa
is-based designer's fertile imagina
tion. Canovas captures the elegan
formality of French gardens b
stamping oxidized bronze cuffs wit
hedges in a fleur-de-lis pattern. Th
romantic mystery of ancient Persia
gardens is evoked by embroiderin
rose trellises on pavilion-shape
handbags lined in a shocking pin
ribbed silk. Canovas also turns awa
from the pages of garden history t
sew sunflower silk flats with dande
lions, that most dreaded of weeds fo
the seasoned gardener. Gauntle
gloves stitched with herbs and "
loved you in my dreams" ensure tha
those who merely dream of garden
are not overlooked.









Isabel Canovas's earthy delights. Clockwise from top left: Dreamy gloves dressed with her blossoms sprout beans; fruit-filled basket bag festooned with tender rosebuds resembles a flowerpot; oxidized bronze cuff boasts a boxwood parterre; silk shoe with encroaching dandelion; leather handbag has Persian roots; straw hat brims with roses. Details see Resources.

PHOTO ARTHUR ELGORT



YVES SAINT LAURENT

rive gauche


RALPH LAUREN

March

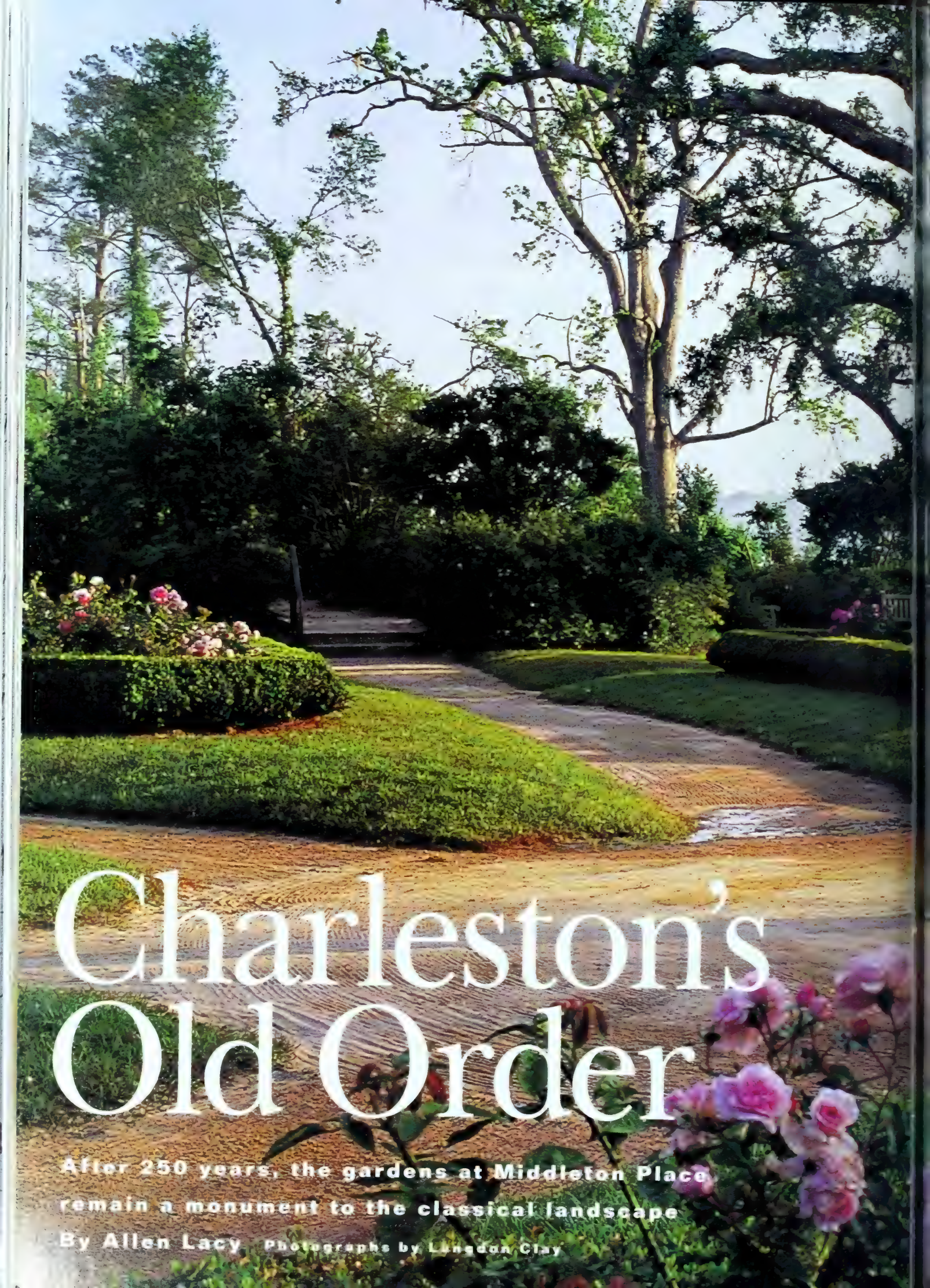
AS I HAVE admitted before, our early deadlines make for certain seasonal dislocations, hence, I am writing this March editor's page a week and a half before Christmas, in the thick of outings and parties that have brought me together with some interesting people in the field of decoration. One such person, the designer and architect Peter Marino, was my gallery-hopping companion quite by chance this weekend. Our conversation ranged from art and travel to the principles of design—in particular, what to do with my mantel. "Do you know of an interesting pair of objects?" I asked. His reply, very gently offered so as not to offend: "I don't think one should put pairs of anything on mantels." "Even in a symmetrically laid out room?" I asked. "Especially for symmetrical rooms—you need to throw them off." On the other hand, the esteemed decorator Albert Hadley feels that symmetry is important. "If it is not there, one spends too much time noticing its absence," he says. This latter school of mantel design is represented by one of the rooms in the sophisticated and grand Madrid house of the Spanish decorator Pascua Ortega, featured in our March issue with an article by Rosamond Bernier. Even more luxurious is the eighteenth-century Moscow theater and palace Ostankino, which we visit with Andrew Solomon, an authority on Russian art. We show the Philadelphia houses of Lord and Lady Wedgwood, of the great china company, and the noted print dealer Graham Arader and his family. Modern art and design get their play in our stories on MOMA's new show on the 1940s and the vintage 1940s and '50s pieces in a New York apartment designed by Corinne Calesso and Peter Samarin. Among the most pleasing decorations of all are those provided by nature, and our piece on the formal Charleston, South Carolina, garden Middleton Place testifies to the charms of both classical balance and natural asymmetry. The search for the perfect mantel scheme—yours or mine—may continue, but there are plenty of ideas and pleasures to partake of along the way.



A French ormolu clock on a Fernando VII mantel, c. 1830, in Madrid.

Mary Novogrod

EDITOR IN CHIEF



Charleston's Old Order

After 250 years, the gardens at Middleton Place remain a monument to the classical landscape

By Allen Lacy Photographs by Langdon Clay



Old roses flower in the 16th-century Sundial Garden. Beyond the ancient Middleton Oak lie grazed rare fields and the Ashley River.



TO REACH MIDDLETON PLACE, HALF AN HOUR from the historic district of Charleston, South Carolina, I had first to drive through territory that seemed familiar even though I had never been there. The highway that eventually becomes Ashley River Road passes through a commercial suburban landscape that could be anywhere in America where people live to the rhythms of the automobile. Shopping centers and malls, convenience stores and gasoline stations, fast food franchises—this landscape is everywhere, and it is nowhere. It has no history. It is anonymous. It knows nothing of tragedy, and it embodies no dreams of either past or future.

Then the shopping centers and the residential subdivisions thinned out. Ashley River Road on this, my first (but surely not my last) visit to Middleton Place, bore witness to the fury of Hurricane Hugo, which slammed into Charleston eight months earlier, in September 1989. Downed trees and broken branches were piled up along the roadside, but many live oaks survived to form a cool tunnel of green en route to Middleton.

Middleton Place—both words name it with precision. Since Henry Middleton began to work on its gardens in 1741, it has been in the loving care of the Middleton family, some bearing other surnames as the property passed down through the female line. All that remains of the original house—built circa 1735—is a pile of rubble. The house and one flanking building to the north, a library containing 12,000 volumes, were looted and torched by Union troops in 1865, at the very end of the Civil War. The great Charleston earthquake of 1886, whose epicenter was probably on the Middleton property—with tremors estimated at seven or even higher on the Richter scale—completed the destruction of these two buildings. Left standing is a

Relics of the river landing, *left. Below:* A post–Hurricane Hugo aerial view shows later informal landscape elements grafted onto the original geometry. Along the axis connecting the oval drive to formal terraces and the Butterfly Lakes, traces of the long-lost main house are visible next to the surviving south wing.



two-story south flanker of reddish brown brick, built around 1755 as gentlemen's guest quarters, which is now referred to as Middleton Place House.

The gardens fell into neglect at the end of the Civil War and languished until the 1920s, when Middleton heir J. J. Pringle Smith and his wife, Heningham Ellett Smith, began their life's work of bringing back the plantation's former splendor. Today the hand and mind of Henry Middleton are still evident. These are very much gardens of the eighteenth century, designed according to what Blaise Pascal called the "spirit of geometry." Middleton's design was a strong one, basically a right triangle. One side runs eastward from a point on the main drive, on through the center of the ruins of the main house to a lawn overlooking a series of grassy terraces above the Butterfly Lakes, Middleton's unique contribution to the history of the formal garden. The base of the triangle bisects a long rectangular reflection pool. The



Visiting Middleton in azalea season, Vita Sackville-West found a "heart still mindful of the English way"

hypotenuse bisects a series of garden rooms with their own geometry of square, circle, and octagon.

These euclidean forms are imposed on a natural landscape of surpassing beauty, a bluff overlooking tidal marshes teeming with life, and a long and graceful curve of the Ashley River twenty miles by water from Charleston, where local tradition holds that the Ashley combines with the Cooper River to form the Atlantic Ocean. In the far distance across the river from Middleton lie woods as dark and deep as those Robert Frost pondered.

The gardens of Middleton Place were not designed once and for all in their final form. They evolved over the first century of their history, reflecting changi tastes. When formal gardens went out of fashion in E gland in the eighteenth and early nineteenth centuri old gardens were often scrapped to make way for ne ones in the English landscape style. At Middleton, b yond the formal bones of the original plan, there was ar ple space to accommodate the new desire for inform naturalistic planting.

The gardens also evolved to make use of new plan from Asia. The glory of old Middleton lies in its live oak especially in one called simply the Middleton Oa which, if the most extreme claims are true, may well ha germinated a thousand years ago, well before the Magn Carta. But Middleton is also notable for its camellias an crape myrtles, some reputedly dating back to 1786 gifts from André Michaux, the botanist who introduce these Asian plants in the early days of the republic. And must not forget the azaleas, which first came here in th 1840s: 35,000 of these shrubs burs into flame in March and April on th hillside above Rice Mill Pond.

Middleton Place has long been point of horticultural pilgrimage, fo Americans and travelers from over seas alike. When Harold Nicolson wa lecturing in Charleston in Februar 1933, he visited Middleton with th South Carolina writer DuBose Hey ward. In a letter to his wife, Vita Sack ville-West, then in Ohio, Nicolso approvingly described the tall camel lias, the grassy terraces, and the vista o marsh and river. "It is as romantic in it way," he wrote, "as Sissinghurst."

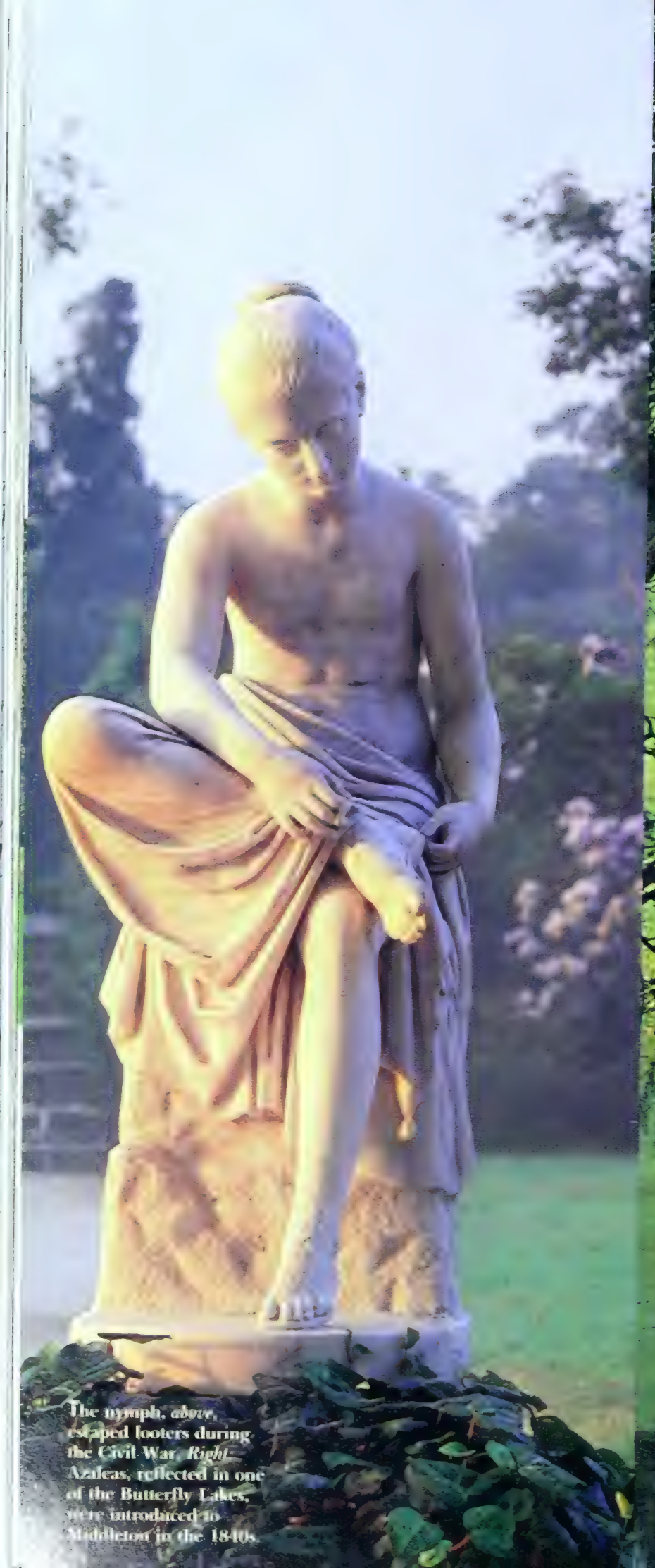
That April, Sackville-West made her own visit to the low country during the height of the azalea season when Mid dleton Place moved her to poetry "Stand I indeed in England? Do I dream?" she asked in the opening line of "Middleton Place, South Carolina." Her answer finally was no, that in England's glades there was no flash of scarlet wings, no flame of azaleas, no "greybeard moss bewitching ancient trees." But there were still affinities, still connections, between this stately American garden and the English gardens she knew and loved. Here, she concluded, she found a "heart still mindful of the English way."

Her husband's comparison of Middleton with Sissinghurst is a charming example *(Text continued on page 184)*

According to family tradition, the first camellias planted in long allées, *above,* were brought to Middleton in 1786 by André Michaux. *Opposite below:* Azaleas beside Rice Mill Pond. *Opposite above:* A cultivated wilderness of cypresses and Spanish moss transposes the English romantic taste for naturalistic scenery into the South Carolina marshes.







The nymph, *above*, escaped looters during the Civil War. *Right*: Azaleas, reflected in one of the Butterfly Lakes, were introduced to Middleton in the 1840s.





Grandee Decorator

In his historic house in Madrid, Pascua Ortega holds court among the city's tastemakers

By Rosamond Bernier Photographs by François Halard



JUST AROUND THE CORNER FROM THE Ritz in Madrid there is a network of streets with names that recall the Siglo de Oro, the literary golden age that flourished there more than three hundred years ago. Cervantes, we read, and Lope de Vega, and many another. On one of those streets is a house that was built in the seventeenth century, rebuilt in the nineteenth, badly damaged in the Spanish Civil War, and then gutted almost completely and given new life in the 1980s by a boyish Catalan with eclectic tastes and an international point of view.

"Everyone knows Pascua," one's friends in Madrid always say. And it's true. At forty-five, Pascua Ortega is the Spanish decorator very much of the moment and a relaxed, if unconventional, host. "Come to dinner at ten and we'll talk before," he had said. We came into what looked like the palace of a pasha, with deep armchairs, a welter of textiles, and every kind of cosmopolitan echo. The house is also his place of business, we discovered, but there was neither a computer nor a telephone bank to be seen. Señor Ortega was not back yet, but drinks were served at once.

Then he arrived—friendly, brisk, and compact, in anglicized weekend clothes, with a voluble, somewhat freewheeling command of English. "Take us on a tour," we asked, and he did. At the top of a staircase that had Wagnerian overtones (*Lohengrin*, maybe) we found a domain that was warm, cosseting, full of surprises, and blessedly quiet. "It is a miracle to live in silence in Madrid," said our host, and with good reason.

It is an astonishing house. In its high-ceilinged rooms there is a tumult of textures—old, new, silk, velvet, striped linen, toile de Jouy. It has Russian furniture, Austrian furniture, Chinese lacquer, Piranesi prints, a fireplace brought from France, blue and white Minton tiles brought from England a hundred years ago, and barstools with petit-point covers.

Pascua is one of the great European scavengers. "The flea market in Madrid is fantastic," he told us. "You can still find things there, provided they are out of fashion. More funny things and more attractive things and more sophisticated things than you can find in Paris at the Marché aux Puces." He has a whole collection of paintings of moonlight. ("I am very moody," said this

Pascua Ortega, *left,* **perches in front of wallpaper and paintings commissioned for his house by a former owner, the marqués de Roncali, minister to Isabella II.** *Opposite:* **In the Salon Rojo, a Carlos IV giltwood mirror hangs against walls Ortega covered in Fortuny fabric. His collection of 18th-century Spanish furniture includes an inlaid Catalan bookcase topped by two vases from Aragon. Details see Resources.**





Restored Fernando VII
gilding and paintwork
in the Salón Blanco are
reflected in a convex
English mirror above the
mantel. Ortega set the
scene for conversation by
grouping an Empire bed
arranged as a divan with
Restauration chairs, a 19th-
century Russian stool,
and a Biedermeier settee.

most convivial of men, "and I have all kinds of moons—French, English, Catalan.") He has a handsome bust of Saint-Just, the "angel of the French revolution," and a contemporary copy, complete with faked signature, of a painting by Sir Lawrence Alma-Tadema. And he has a model of the Patio de los Leones in Granada, which was exhibited at the 1900 Paris Exposition. "It's made of alabaster and marble, and it breaks like glass. Every two years I have to have it repaired."



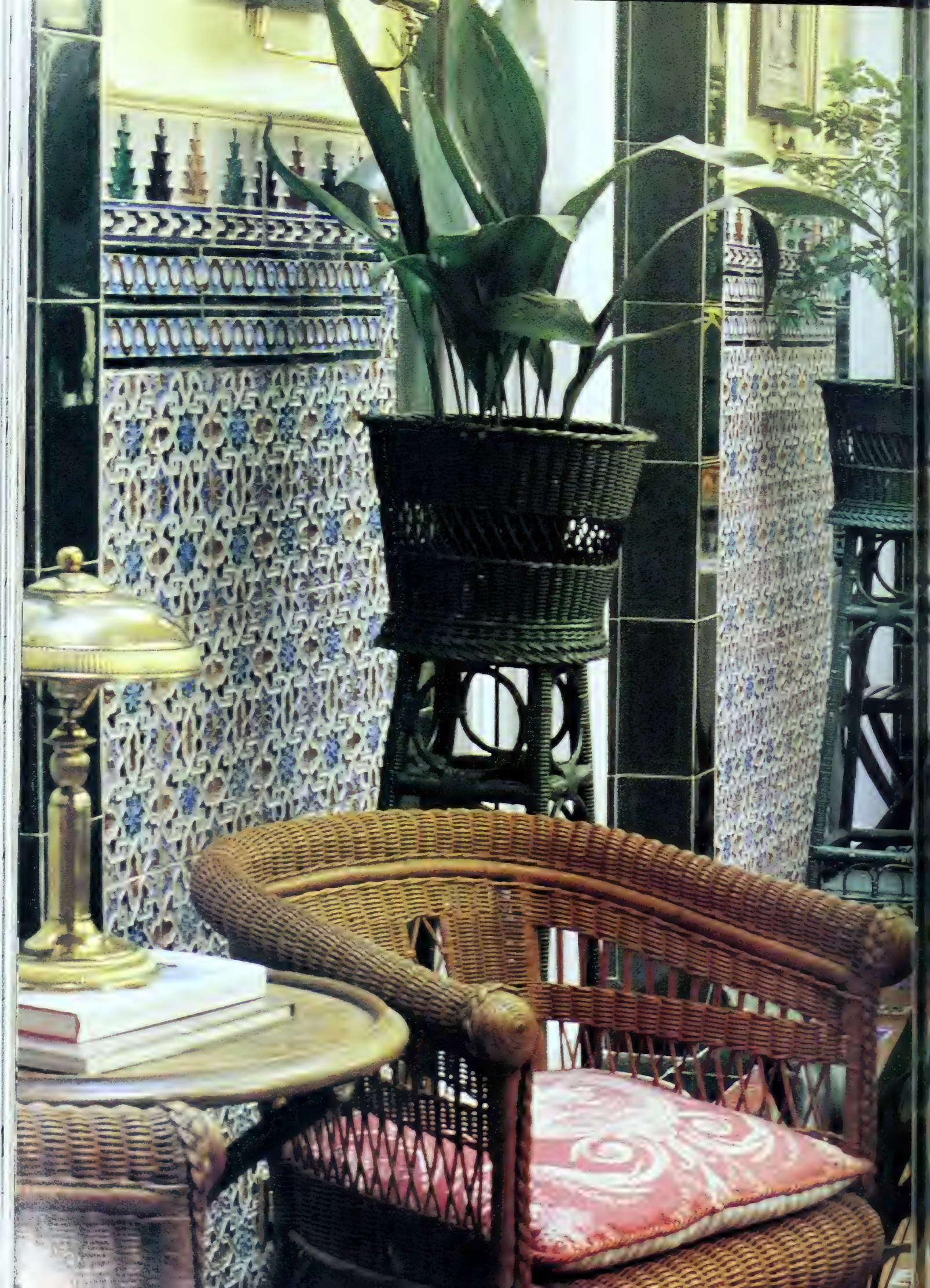
The house also offers the privileged intruder a crash course in Spanish furniture. "People think the house is very Napoleon III," Pascua said, "but basically it is Carlos IV, with countrified overtones. It's rather like Louis XVI—same period, same style." There is also a room that is exactly as it would have been at the beginning of the 1830s, "in the style we call Fernandino—after Fernando VII, an awful king, one of the worst, we hated him." (Awful or not, Fernando gave his name in this case to a very seductive interior.) Then there is a tiled gallery with potted plants—the sort of Andalusian galería, Pascua explained, that was fashionable at the end of the last century. "It gives me a feeling of vacation the moment I come in. Nothing is very important, but the atmosphere is witty." When he is at home, Pascua spends most of his time in what used to be the dining room: "Here I have music, the fireplace, and my books. Outside is the patio, the sound of water, and the smell of jasmine."

Just before the other guests were announced, we asked Pascua how he had come by his present renown. He told us that he grew up in Barcelona—"a city rather like Milan in that it is too much impressed by fashion. It is the opposite of the British way of seeing fashion as not quite vulgar, but—well, something not to be *(Text continued on page 187)*

Valencia damask, *right,* covers an Alfonso XII walnut and satinwood bed. *Left:* In the dining room, Ortega combined Carlos IV mahogany spindle-back chairs with a set of Empire scroll-backs. Restauration plates are mounted on the wall with hand-colored 18th-century prints after Raphael's Vatican logge.



Ortega's high-ceilinged rooms offer the privileged intruder a crash course in the history of Spanish furniture





Lunch and breakfast are often served in the galería. Vintage wicker and a Thonet folding chair stand near a marble bathtub converted into a fountain. Terra-cotta alhambrillas on the floor were inspired by tiles at the Alhambra; wall tiles were also based on Moorish originals.



Rural Gridlock

Architect William Pedersen expands a Shelter Island cottage with Cartesian precision. By Joseph Giovannini

Photographs by Michael Mundy





hain house,
pote, has
extensively
ated. The
r bedroom,
right, and
and dining
below right,
nnected by
ays and
lumns
unding the
g table that
form
om light
Furniture
esigned by
sen. Details
esources.





From the bedroom, one can look through a glass-topped table, *top*, directly down onto the dining room table set with two alabaster plates. *Above:* The dining room marks the intersection of the cruciform plan. *Right:* In the kitchen, glass tiles and windowed cabinets add subtle hues to the palette of white and wood. *Opposite:* The new guesthouse/studio sits at the rear of the property.

IN 1984 WILLIAM AND ELIZABETH Pedersen bought a panoramic waterfront property on Shelter Island overlooking Gardiners Bay, off the eastern end of Long Island. But while William, a New York architect noted for his skyscrapers, designed one house after another for the site (it became a hobby), the nearby cottage in which they had summered for years started to demand attention. First, the water closet fell through the floor; then adjustments in the kitchen required work in the adjacent living room, which led to improvements in the bedrooms upstairs. Those changes all caused William to reconsider the landscaping and then to design a separate building with a guest room/studio and garage. One thing seemed to lead to another—"It's typical of an architect to always expand the problem," he admits—until the Pedersens had a major project on their hands. They hadn't really meant to: William's primary drawings were for the big house on the other property.

Today, on a Sunday afternoon, surprised drivers passing by brake in front of William's expanded design, unable to suspend disbelief. The inadvertently renovated house in its plush glade seems half Norman Rockwell, half Edward Hopper—ready for a Thanksgiving dinner but right for a solitary black coffee; picturesquely asymmetrical but plain, spare, and unsentimental.

Even more arresting is the high-hatted garden folly towering behind—a gray-shingle white-trimmed structure roofed with a steep gable and an elongated sheet-metal pyramid. A high continuously planted collar of cedars backed by mature locusts isolates the Pedersen houses on their turf, in their own world. That no path or driveway crosses the lawn further removes the houses from the neighborhood, making the ensem-



The house seems half Norman Rockwell, half Edward Hopper—ready for Thanksgiving dinner but right for a solitary coffee





A cluster of ordinary and exaggerated volumes forms the new rear building, *le* *Opposite:* The lofty space at the top of t stairs converts easily from guest room to weekend studio. *Below from left:* A cantilevered dresser in the master bedroo shadows cast by rafters; a bare-bones steel and wood stair in the main house.

The same forms that punctuate Pedersen's high rises become almost monumental in his own backyard

ble unexpectedly fairy-tale in this down-home New England community of frame houses. Visitors don't quite know how to approach the house. Stepping onto the porch is like stepping onto a boat.

William, in a plaid shirt worn over another plaid shirt, emerges from one of the many French doors, his finger marking his place in a novel. Lead designer of Kohn Pedersen Fox, one of the country's most prominent architectural firms, he also plays classical piano seriously, jogs seriously, and fields perhaps the most successful softball team among New York architectural offices. He and Elizabeth, an advocate for homeless women and children, have been married twenty-nine years and have vacationed here for more than a decade; the front porch was the music room where they taught daughters Kia and Lea violin and cello.

Built at the turn of the century, the house originally was a lugubrious affair of dark weathered shingles. In-

side, small rooms crowded tw floors. "I turned a three-bedroo house into a one bedroom," says th self-deprecating architect, owning t a special knack for downward mobil ity in real estate. The newly shingle exterior hardly announces the oper ness of the interior where Williar has removed almost all the walls Light pouring through the smal windowpanes projects angled grid onto the geometrically patterne wood floors; the grids shift with th sun. Like a bright trimmed sailin craft, the house is yare, as old salt say—everything fits neatly, whethe the nautical hardware, the succinc cabinets, or the wood trim in th walls representing posts and beams Four columns stake out a dining are at the center of a cruciform plan with a kitchen, living room, and ex ercise room at the cardinal points. A four-poster maple table nests within the columns, a box within a box—th smallest version of the house's post and-beam system.

William has developed his geomet ric themes *(Text continued on page 187*









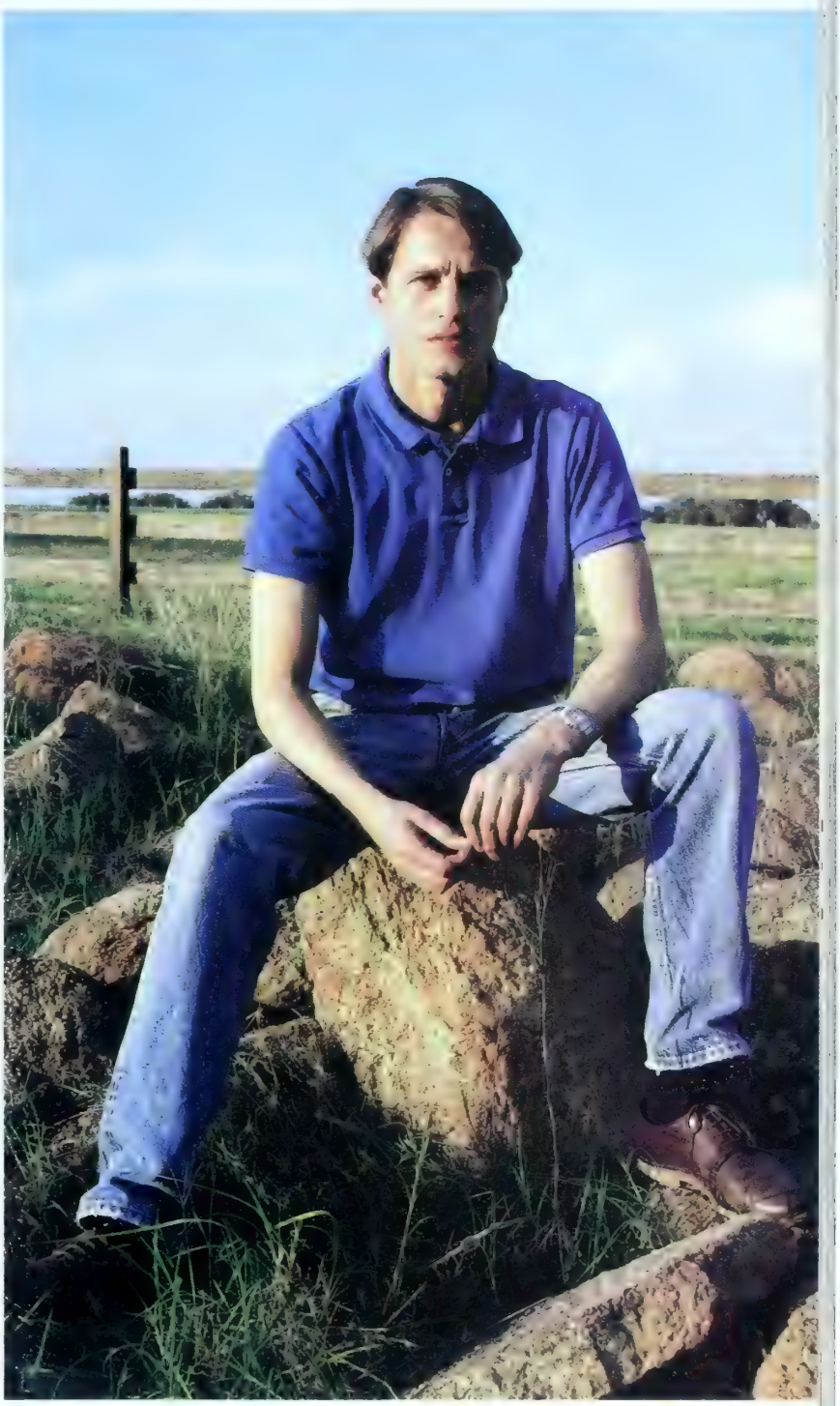




The Education of Jed Johnson

When I first met Jed Johnson, I was steeling myself for what I assumed would be a bit of an ordeal. I knew that he designed drop-dead interiors—for the kind of people who never want their names mentioned—so I assumed that his persona would be as grand as his client list. I had, as it turned out, assumed wrong.

The slender boyish-looking forty-two-year-old, who occupies a pleasantly messy office somewhat unfashionably west of midtown Manhattan, lends new meaning to



Jed Johnson, *right,* at his clients' Texas ranch. *Opposite above:* An East Side New York living room combines an Agra carpet from Doris Leslie Blau, NYC, with French antiques and curtains in a Clarence House silk taffeta. *Opposite below:* In Texas, Johnson orchestrated a collection of arts and crafts furnishings assembled with the help of the late Michael Carey. Details see Resources.

By Pilar Viladas

Photographs by Michael Mundy



erm "self-effacing." Shy, quiet, and so soft-spoken you have to strain to hear him, Johnson's reticent demeanor isn't that of your average big-deal decorator. , as you might expect, he doesn't appear in *W* with s-who-lunch on his arm, you won't find him in the mptons making the weekend scene, and he isn't planning to market a line of anything.

ut don't get me wrong. It's not that Jed Johnson is the Radley of decorating; in fact, he loves a good party much as the next person. He simply prefers to concentrate on his work. "I never really thought that going to lunch would show people how good your work ," he says in a voice a few decibels above a murmur. e work is the most important thing, and it should ble to sell itself."

nd it has—to the likes of Yves Saint Laurent president Pierre Bergé, Jerry Hall and Mick Jagger, and Richard Gere, to name a few of the clients who don't mind ng named. Johnson's work, which he frequently does association with his partner, thirty-nine-year-old architect Alan Wanzenberg, runs the stylistic gamut from lly contemporary (the ultrahip New York restaurant Pasch) to Gilded Age ornate (an apartment in the Dakota for a collector of American paintings). He's equally at home with Duncan Phyfe, Gustav Stickley, and Jean-Michel Frank. He can design the most serious pair of silk damask curtains you've ever seen, but he can also design very modern, very minimal steel and glass light fixture. Johnson has no preconceptions about decorating, because he came to it purely by accident.

Raised in Sacramento, California, Johnson arrived in New York in 1968 with his twin brother, Jay. On their first day in town, the two were robbed of every cent they had. They went to a Western Union office to wire home for money, and a clerk felt so sorry for them that he suggested they pick up a few stopgap dollars by delivering telegrams. One of Jed's first stops was Andy Warhol's Factory. It turned out to be his last. He caught filmmaker Paul Morrissey's eye and was hired on the spot. Eventually he moved in with Warhol and the two lived together for nearly a dozen years. Johnson immediately got caught up in the heady atmosphere of the Factory's filmmaking scene, which was in its glory days, peopled by superstars like Viva, Ultra Violet, and Joe Dallesandro. Johnson edited movies for Warhol and Morrissey and directed one of his own, *Andy Warhol's Bad*. He maintains that the film was—contrary to its title—good, but says, "I was in over my head."

Fate intervened, however, when Warhol bought a spacious East Side town house (which Johnson had found for him) and began filling it with furniture and objects, the booty of his frequent shopping expeditions. As John-



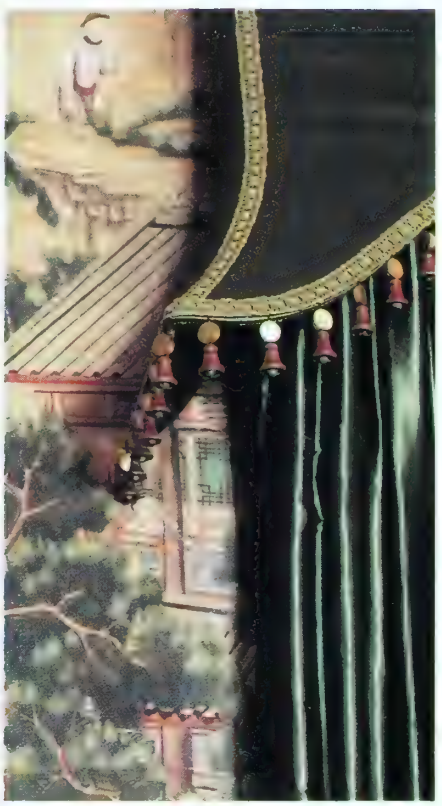


A Queen Anne secretary, *opposite*, 18th-century Italian armchairs, a Régence mirror, and a striped damask from Old World Weavers adorn the master bedroom of the East Side apartment. *Top:* At the ranch, Greene & Greene lamps light a Gustav Stickley dining table and chairs. *Above:* In a Connecticut dining room, English silk curtains flank a Cy Twombly painting hung against 18th-century Chinese wallpaper.









Johnson and Alan Wanzenberg at Punsch, *above left.* Curtains of silk faille from Brunschwig, *above,* in the bedroom of the East Side apartment and, in its dining room, *left,* a pagoda-shaped valance with wood bells. *Far left:* In a West Side New York apartment, a Renaissance revival andiron. *Below left:* The upper walls of an executive's office are covered with a Bennison Fabrics linen-cotton stripe.











In a Connecticut house, *top right,* American antiques compose a classic grouping, and Roy Lichtenstein meets Queen Anne, *opposite. Top left:* The walls of the West Side living room are stenciled in shades of blue. *Above:* A mosaic fireplace from a prairie-style Chicago house graces Johnson and Wanzenberg's living room.

"I never thought going out to lunch would show how good your work was"

son recalls, "Andy was buying a lot of stuff, and it needed to be organized. He put the same enthusiasm into collecting cookie jars as he did great antiques, but he wasn't all that discriminating. In a way, he forced *me* to be. I like everything too, but there was always that voice saying, Where will it go? Andy didn't worry about that."

Johnson did. He organized Warhol's acquisitions, at first in what he describes as an academic fashion—"a room of art deco, a room of Herter Brothers"—and began to investigate period decorating techniques like stenciling (which he still uses today, often with spectacular results). And he began to buy furniture on his own. His first purchase was a pair of Philadelphia chaises from David Stockwell in Wilmington, Delaware. "I had looked at a lot of American federal pieces, and this seemed an appropriate style for the room I was working on," Johnson explains. "Instead of New York examples, which were too expensive, I started looking at the work of Philadelphia cabinetmakers, such as Antoine Gabriel Quervelle and Joseph Barry."

Warhol's house was never finished, thanks to its owner's shop-till-you-drop proclivities, but this perpetual work-in-progress was Johnson's design education. So were their travels, which often resembled a tour of the world's great houses and apartments. Seeing how Yves Saint Laurent, Hélène Rochas, and Stavros Niarchos lived and visiting the Venetian houses of families such as the Volpis and the Brandolinis offered Johnson the kind of exposure to beauty and style that no classroom ever could. "You'd see so many things in a short time, there wasn't just one thing—it was the total of them all. Decorating wasn't an issue," he says. "It just evolved in an unconscious way. It wasn't until after I had done several jobs that I said, 'Well, this is what I do.'"



If Johnson has no preconceptions about decorating, it may be because he came to it by accident

The projects that had been something of a sideline, done mainly at the request of friends, turned more serious after Johnson and Warhol parted company in 1980. Johnson found himself in business, albeit in a firm of one. "I did everything," he says. "All the bookkeeping and invoicing. I always charged too little." And since, as he readily admits, he was a "horrible businessperson—just the worst," he recruited his brother to help in that area.

By the time his office started to grow—the early eighties—he had met Alan Wanzenberg, who studied architecture at Berkeley and Harvard, and beg another personal-professional alliance. The tw now share not only a spacious apartment off Ce tral Park West, which is filled with English a American arts and crafts furniture and contemp rary art, but also a thriving business. While Joh son employs four decorators, an assistant, and draftsman, Wanzenberg's architectural staff nur bers about fifteen. The two work together and se arately, and their personalities complement ea other nicely. Wanzenberg is the front man, pe sonable and loquacious, a perfect foil for the reti ing Johnson. His office is a sleek arrangement modernist black leather and chrome furnitur while Johnson's is a clutter of plain wood chair books, and fabric samples.

Whether he is carrying out a project with Wa zenberg (Punsch, for which Johnson gives most the credit to Wanzenberg; a house in Vermon the offices of Brant Publications, home of the ma azines *Interview* and *Art in America*) or alone (the in teriors of a large house in Saint Louis; a house i London), Johnson believes that the secret of dec rating is "looking at the personality of the clie and taking your cues from it. You spend time wit people, and you get an image of a room that woul suit them," something he attributes in part to h filmmaking experience. "It's very personal, and I find fascinating. It's a challenge to figure out what's going t work for this person, in this house, and this setting."

What works for one person, house, or setting may b quite different from what works for another, so Johnso doesn't want to be stereotyped, although he and Wa zenberg have been closely identified with the arts an crafts style. He feels that the client's own collections– furniture, art, or both—should dictate the style of th house. Indeed, he credits his clients with sharpening hi eye. "I was lucky," he insists. "I always had great client who have great art and furniture, and they're quite de manding. I was always working with eccentric peopl when I started out, so I got to learn a lot and see a lot."

For many years, one thing Johnson didn't see was wha other decorators were doing, "but in the past five year I've been looking at other people's work." Specifically, h admires that of Renzo Mongiardino ("so luxurious") Jacques Grange, Patrick Naggar, Peter Marino ("incredi bly well resolved"), and Stephen Sills. And he is a fan o Philippe Starck—"I saw his restaurant Teatriz in Spai and loved it."

Johnson has spent a lot *(Text continued on page 189)*



A Venetian chandelier was the starting point for the West Side living room, *opposite*. Aqua silk taffeta from Scalamandré covers the sofa; the armchair's damask upholstery inspired the colors on the stenciled walls. *Above left:* Mahogany paneling topped by an intricate frieze lines the East Side bathroom. *Left:* In Texas, a mural of the ranch painted by Pat Sturts extends behind a pair of Stickley beds in one of the children's rooms.





Vintage Modern

Corinne Calesso and Peter Samarin look back in admiration to the forties and fifties

By Charles Gandee

Photographs by Michael Mundy



Calesso and Samarin's polychromed poplar storage wall both anchors and animates the living room. The chrome and leather Le Corbusier stool is from Atelier International. The Venini glass is from Fifty/50, NYC. *Opposite:* Vintage carpets frame natural-leather floor tiles. Details see Resources.



"We didn't want the zany boomerang style of the kitschy fifties, but we didn't want the Museum of Modern Ar design collection either"





IN ARCHITECTURE, DESIGN, AND decorating, perfection is an ideal that most of us are forced to abandon somewhere along the road from start to finish. The vast you-wouldn't-believe-it-unless-you've-been-through-it expenditure of time, patience, concentration, commitment, and money inevitably takes its collective toll. Which is when good begins to look great. Which is when enough is finally enough.

There are exceptions, of course.

Sam and Joe, as we'll call them, are two exceedingly private men in their thirties whose mutual commitment extends to their goal of an apartment "that looks like a suite on the ocean liner of our dreams." Although modest in scale, the one-bedroom Manhattan apartment the couple targeted as the site for making their domestic dream a reality became, over the two-year course it took to build it, an aesthetic obsession. According to Corinne Calesso and Peter Samarin, the now somewhat exhausted designers who also spent two years on the 975-square-foot project, "There's not an inch that wasn't discussed and discussed and discussed."

The point of departure for all those discussions was modernism. "We were born in the fifties," explains Sam, "so we wanted to make the apartment we wish we had grown up in." The designers were more than sympathetic. "We have always used modernism as a starting point," says Samarin, noting matter-of-factly that most people find modernism a bit "too cool"—a bit "too soulless" for domestic comfort. The particular vein that Sam and Joe were intent on mining, however, was not the clichéd minimalist school of white walls and polished oak floors with the predictable mix of Mies, Breuer, and Le Corbusier furniture. "We didn't want the Museum of Modern Art design collection," quips Joe. Nor did the zany boomerang style of the Jetsons hold much allure. Too kitsch. Instead, designers and clients agreed that their mutual goal would be the distillation of a range of styles from the thirties, forties, and fifties. Adding yet another inspirational twist to the mix was the moderne style of the landmark apartment building, designed in 1936 by a then forward-looking Wallace K. Harrison and André Fouilhoux.

Beneath the dining room's Serge Mouille chandelier, *above*, George Nelson Pretzel chairs surround a Gio Ponti table. *Left:* In the living room, a Florence Knoll sofa and Eero Saarinen Womb chair and ottoman face off across a Gio Ponti table. The aquarium fills in for a fireplace. *Opposite below:* Corinne Calesso and Peter Samarin.

"Peter and I believe that spaces, even designed spaces, should continually evolve," says Calesso. "One of

"We wanted it to look like a suite on the ocean liner of our dreams"



the challenges here was that these clients wanted the evolution to happen in compression." In other words, Sam and Joe wanted their apartment done, complete. The only change they cared to make after moving in was the rotation of their ever-expanding collection of photography and art by, among others, Berenice Abbott, Joseph Beuys, Brice Marden, Arnold Newman, Man Ray, Gerhard Richter, and Cy Twombly.

Visiting the apartment now, at long last complete, one almost has the sense of touring a suite of period rooms in a museum. Almost, because it's impossible to pinpoint precisely what period these rooms might be. The confusion stems from two sources: the assortment of vintage furniture—by Florence Knoll, George Nelson, Verner Panton, Gio Ponti, and Jean Prouvé—and the architectural envelope that cradles this idiosyncratic collection.

The success of Calesso and Samarin's graphic, all-encompassing scheme—which might best be described as environmental—hinges on the control they exert over less than obvious colors, patterns, and materials. Typical, for example, of the designers' surefootedness is the translucent glass partition that greets visitors at the front door. Replacing an uneventful white plaster wall, the striated glass panel is framed in stainless steel embedded in a precast concrete plinth, which is enveloped by leather tiles encircled by seven different carpet patterns inspired by cubism, collage, and Kurt Schwitters's constructions.

Such aesthetic pyrotechnics are risky business, requiring absolute finesse—something Calesso and Samarin appear to be committed to. "Everything is where it's supposed to be," notes Calesso. Exactly where it's supposed to be. ▲ *Editor: Anne Foxley*

One of Joseph Beuys's *Minneapolis Fragments* hangs above a custom bed of cherry, leather, and stainless steel dressed in checks from Kirk Brummel and Jack Valentine, *above*. Serge Mouille's Saturn sconces are from Delorenzo 1950, NYC. *Left:* Also in the bedroom, Verner Panton's Cone chair. *Opposite:* A massive Traulsen refrigerator anchors one end of the ship-shape galley kitchen.





Wedgwood Legacy

A descendant of Josiah Wedgwood adapts family patterns to American living. By Eve M. Kahn **Photographs by Edgar de Evia**

ORD AND LADY WEDGWOOD own, as you might expect, hundreds of pieces of the pot- that Josiah Wedgwood, Lord dgwood's forebear, pioneered ting in the 1750s. They also col- just about everything else that kes their fancy, from Salvador i tiles to stirrup cups. "Rather n hesitate, we jump right in and ," says Lord Wedgwood. The re- is a Philadelphia pied-à-terre t recalls the ebullient jumble of an glish country house in which gen- tions of acquisitions somehow nd. "We're like the eighteenth- tury aristocrats who went on the nd tour and came back with car- ges full of finds," says Lady Wedg- od, an American, née Jean Quinn Philadelphia. "They knew won- ful things always fit together."

But the Wedgwoods do not collect rely for collecting's sake. They are king, above all, comfort. They ve three other residences—a Lon- n flat, a Wiltshire country manse, d a farmhouse in Normandy— d they travel constantly. He is edgwood's international spokes- rson, and she imports antiques d helps companies plan special nts. When they return to any of eir houses, they want to feel at me. "I like to walk in and be sur- unded by familiar things," says rd Wedgwood. "It may look like tter, but each and every piece has pecial memory for us."

rd and Lady Wedgwood, *center right*, the garden of their Philadelphia house, e surrounded by their collections of edgwood, the British pottery founded Lord Wedgwood's forebear, Josiah edgwood, *top right*. *Opposite:* Wedgwood rms in black basalt fill a library mantel. *ght background:* Wedgwood 1770s ttern book entries. Details see Resources.

The rooms display almost
every style made
by Wedgwood since 1759













They bought their house in the Chestnut Hill section of Philadelphia in 1988, three years after they married and just after their daughter, Alexandra, was born. Set in a row of modest Victorians, it occupies half of a mansard-roofed structure once converted into tiny apartments. Lee Morse, a building contractor who specializes in restoration and is a longtime friend of Lady Wedgwood's, fortunately lives in the other half. After one planning session, Morse transformed their portion of the house from what Lady Wedgwood calls "a total disaster" into three stories of seemingly original Georgian and Edwardian details. He ripped out extraneous baths and kitchens and added a generous mas-

Wedgwood medallions flank a family portrait in the living room, *opposite*, furnished with antiques, travel souvenirs, and inviting chairs. *Left:* A living room wall displays more portraits, including one of Queen Charlotte, who was Josiah Wedgwood's patron. *Above:* Lord Wedgwood's dressing room is equipped with a Victorian armoire and a club chair, c. 1890. *Left background:* Wedgwood patterns document 19th-century motifs, from Gothic peaks to chinoiserie tigers.

ter bath and kitchen, revamped the third floor into Alexandra's bedroom and play area, and applied plenty of classical plaster ornament throughout. Chicago-based decorator Lyn Kavanagh helped the couple pull the rooms together. "She never takes the whirlwind approach," says Lady Wedgwood. "She helped us acquire, slowly and magnificently."

The informal old-world atmosphere they created is so successful most visitors don't realize half of the furniture is new. Lord Wedgwood



conducts business from a Baker replica of Disraeli's mahogany desk in the library, they dine seated on Baker copies of Chippendale armchairs, and they sleep on Baker's version of an eighteenth-century rice bed.

Some formidable antiques mingle with these impostors. A William and Mary sideboard passed down in the Wedgwood family greets arrivals at the front door; a nineteenth-century French buffet topped with a slab of rose marble stands outside the dining room; and the living room is anchored by a Philadelphia Chippendale settee. As befits a lord's house, prints of horses and hounds hang on the walls, and portraits depict the couple's ancestors as well as English kings, queens, and a few strangers. A mysterious seventeenth-century nobleman is known teasingly as "Jean's first husband," and an eighteenth-century French soldier in uniform (purchased for $5 at a thrift shop) has been dubbed Cousin Nicholas.

But the walls are not nearly as crowded as the tables and shelves; the Wedgwoods seem to abhor a horizontal vacuum. Around the living room they have arranged dozens of Chinese vases, most of them collected six years ago on a honeymoon trip to Beijing. They call this the "other blue and white stuff" because it lies near samples of just about every style and shape produced by Wedgwood since 1759. As with everything else in the house, it's difficult to discern which pieces are antique and which were recently molded. After boasting that his company today is re-creating more motifs from its old pattern books than ever before, Lord Wedgwood declares, "My houses mirror my business. I remember leafing through the wonderful early design books as a child; they precipitated my sense of what is beautiful."

Lately the Wedgwoods have been pouring their decorating energies into their three-hundred-year-old French farmhouse, but they have no intention of leaving well enough alone in Philadelphia. "We shuttle pieces back and forth from our various houses; some of them have earned frequent-flyer miles," says Lord Wedgwood, and Lady Wedgwood smiles. "When a house is finished," she says, "it's boring." ▲ *Editor: Carolyn Englefield*

"We shuttle pieces back and forth from our various houses. Some have earned frequent-flyer miles."



The dining room's Hepplewhite sideboard and 18th-century Irish wake table, *above*, mingle with fine reproductions, including Baker's Chippendale-style chairs. *Right:* A 1980s version of Wedgwood's classic Portland Vase. *Opposite above:* Florentine Turquoise, an 1884 pattern still in production. *Opposite below:* George Stubbs's 1780 portrait of the Wedgwood family. *Opposite background:* Border designs, 1770.











The Comfort Factor



Naomi and George Fertitta return to tradition after years of experimentation

By Peter Haldeman

Photographs by Michael Mundy

300-year-old Thai oddess stands at the end f a long gallery leading o the dining room and ving room where; *right,* Biedermeier chair nd a Georgian bull's-eye irror complement Richard Cava's mantel. Details see Resources.



Empire chairs in a Clarence House plaid, *above*, encircle the Regency dining table by an 1810 English oil depicting an unlikely gathering of birds. The wineglasses are from Ralph Lauren. *Opposite above right:* A Chinese tea table and Elisabeth Everett's rendering of Chopin's *Funeral March* typify the successful blend of English and Asian art and furniture. *Opposite above left:* Blocks of mulberry paper in the gallery provide a subtle foil for a rococo mirror and a Chinese table, c. 1850. *Opposite below:* Naomi and George with Cree, left, and Cameron in the master bedroom. Classical prints, after Bernini, line the walls.

A WEAK BREEZE BRIEFL disturbs a layer of dea leaves in the gutter, an the doorman moves t the edge of the awning to fan himsel with his cap. It is a hot, damp, almos still afternoon in the city. But si floors up, it might as well be snowin outside. In his blue bedroom th baby is napping. A housekeeper i tackling some ironing in the nex room; another housekeeper is catch ing up on a soap opera. Down th hall, a long gallery of gleaming woo floors and rice-paper walls, their em ployer is in the living room with magazine reporter. She is wearing black miniskirt with a black tank to and black flats, and all this black i very dramatic against the room' pale shades, which in a magazin caption might be described as celery

Her name is Naomi. One evenin about a decade ago, while her hus band (George) was out of town o business (advertising) and she was a a disco (the one Truman Capot used to talk about on Merv Griffin) Naomi had the most peculiar sensa tion. She felt she was watching he life on television. It was around the same time that Naomi and George found themselves in awe of the fur niture in their own apartment. In stead of using their modern Italian sofas and chairs, they would admire the pieces from a certain distance, like sculpture. The furniture was subtly contoured, canvas rather than leather, softly lit, *voltafaccia* from the hard-edged high-tech effects Naomi and George had opted for in the mid seventies, 180 degrees from the floor pillows and billboard art they had grooved on in the early seventies. Af ter they had started eating meals in the bedroom rather than at their marble dining table, Naomi and George made two decisions: they would have children, and they would collect antiques.

When the apartment was full of antiques and their first son, whom they named Cree, was old enough to attend school, Naomi and George made another decision—to move to Fifth Avenue, where the schools

re better and the apartents were bigger. Here. here a Dutch pediatrician d lived for thirty years. here Naomi arrived every orning with coffee and oughnuts for the workmen d craftsmen who took ly fourteen weeks when eryone said the renovaon would be at least nine onths. Where she glances t the window and says, ife's hard out there. We anted to be comfortable."

In another glance Naomi kes stock of the living om. "The word people se to describe this apartent is peaceful," she says.

Later, in a telephone conversation, eorge says, "Literally everyone who mes into the apartment says, 'This so peaceful.'"

Whether it's because they have een married for sixteen years or beuse of *(Text continued on page 184)*





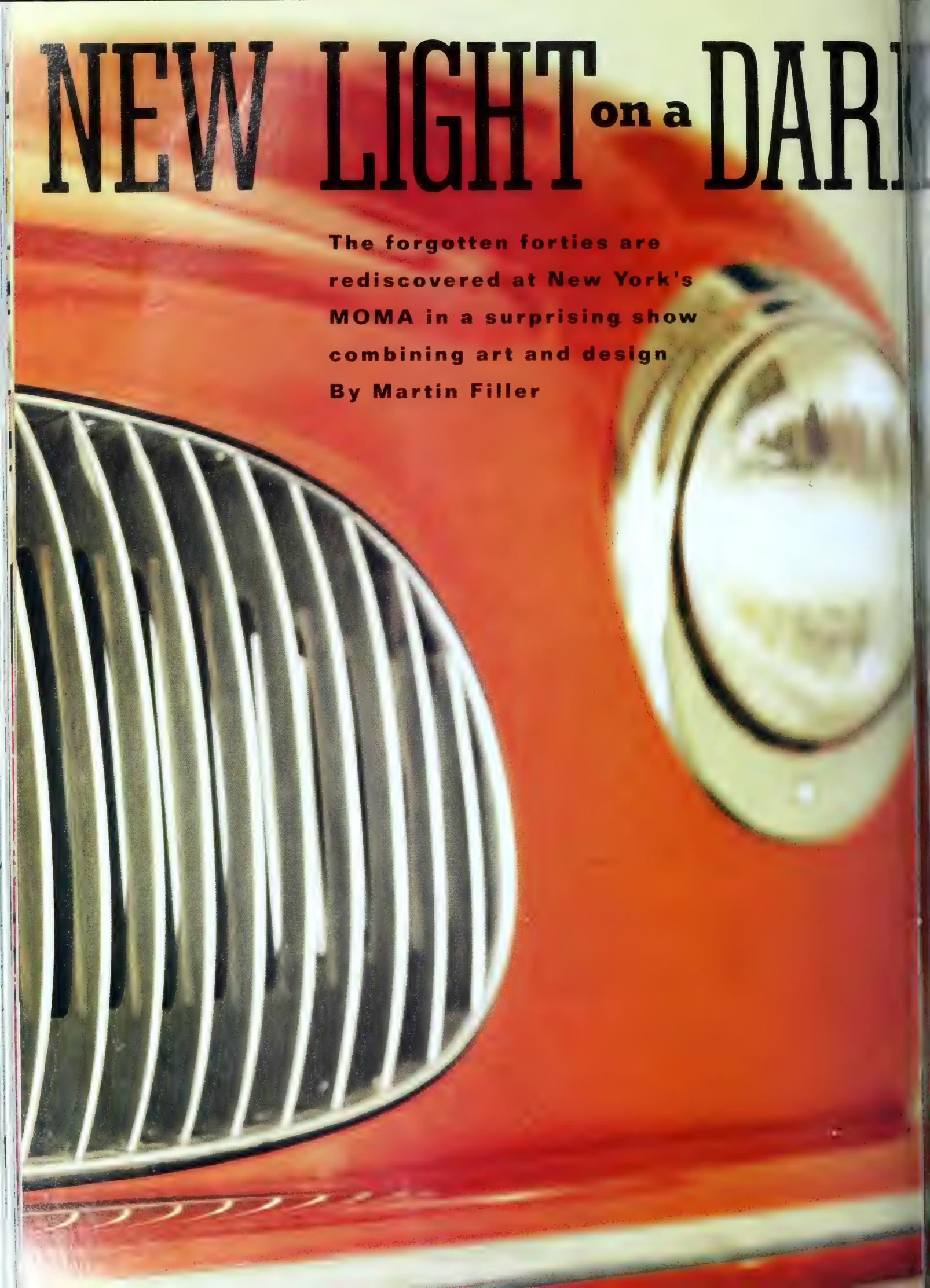
If there were a *Fortysomething*, instead of Hope and Michael you'd have Naomi and George



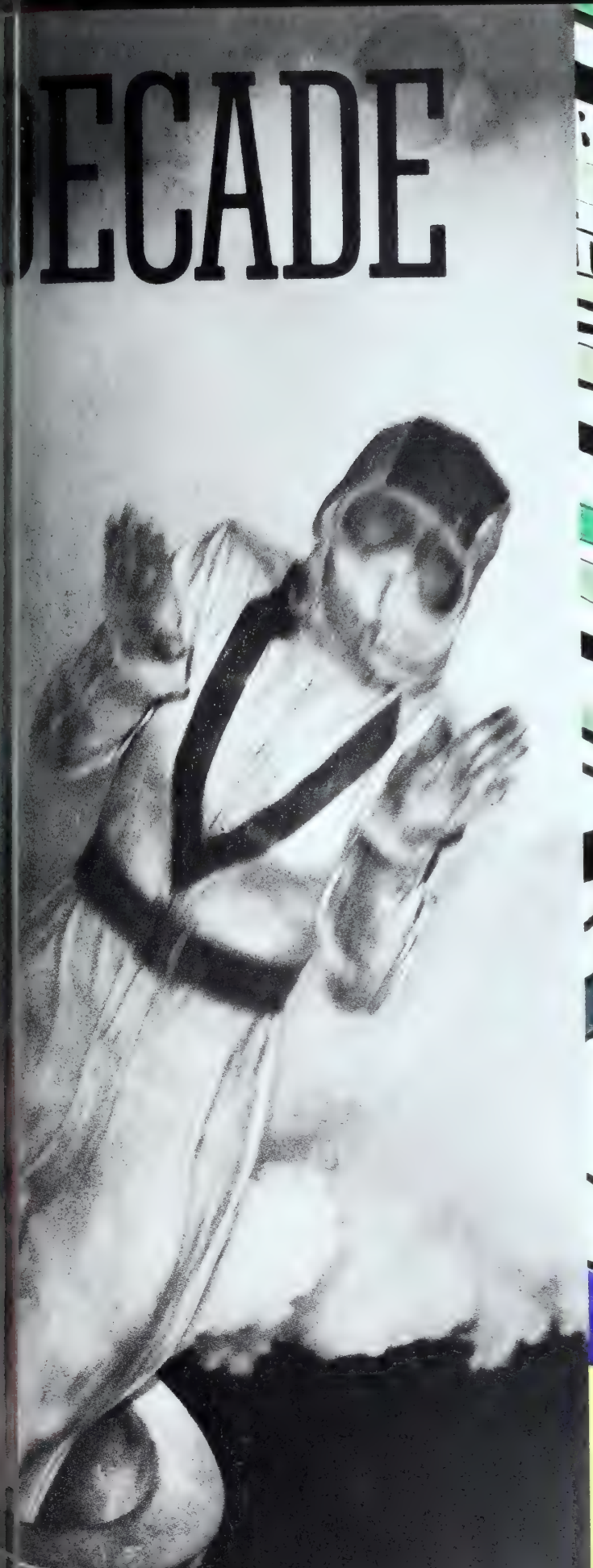
NEW LIGHT on a DARK

The forgotten forties are rediscovered at New York's MOMA in a surprising show combining art and design

By Martin Filler



DECADE





Weegee's 1943 photo *Woman Shot from Cannon, New York*, detail, *above*; Léger's mural study for Rockefeller Center, NYC, 1939–40, detail, *right*; and, *opposite*, Pinin Farina's Cisitalia "202" GT sports car, 1948.

The forties are still seen as a major break in modern civilization







THE ART OF THE 1940S REMAINS THE great unknown chapter of twentieth-century culture. That decade, cast into darkness by the overwhelming shadow of global conflict, now seems outshone on one side by the more brilliant thirties and distanced on the other by the more accessible fifties. Although breaking the history of art into tidy ten-year installments has its shortcomings, the forties are still seen as the major caesura of modern civilization, years of unspeakable horrors and untold suffering. No wonder few people wanted to remember.

Now New York's Museum of Modern Art—itself a beacon of hope and an island of humane values during the apocalypse—is presenting a retrospective likely to cause a broad revision of received ideas about that bedeviled period. "Art of the Forties" (on view February 24–April 30, with an excellent accompanying catalogue distributed by Abrams) draws on the incomparable holdings of all six of the museum's curatorial departments: painting and sculpture, drawings, prints and illustrated books, photography, architecture and design, and film. The result is a powerful tribute to the men and women who were determined that the art of their time should not be extinguished through ignorance, intolerance, and brute force and could be a weapon with which to fight back those mortal threats to the human spirit.

The exhibition's organizer, Riva Castleman, and her five fellow curators have put together a superb 250-piece survey that is both comprehensive in scope and probing in detail. To their credit, they have not shied away from icons long

Oak and linoleum Multiuse chair and rocker, *far left*, by Frederick J. Kiesler, 1942. *Left:* Henry Moore's bronze *Family Group*, 1948–49. *Above:* Dorothea Lange's photograph *Migratory Cotton Picker, Eloy, Arizona*, 1940.

lodged in the collective memory of the MOMA audience—the circa 1943 Brancusi-like Panelyte propeller blade, photographer Dorothea Lange's searing 1940 portrait of a migratory farm worker, Piet Mondrian's vibrant *Broadway Boogie Woogie* of 1942–43, and Picasso's sobering *The Charnel House* of 1944–45. Nor have the curators shunned even more famous images that are questionable as art but revealing as documents of extreme popularity, like Pavel Tchelitchew's *Hide-and-Seek* of 1940–42 and Andrew Wyeth's *Christina's World* of 1948. And when is the last time one can recall seeing a Bernard Buffet in a museum exhibition?

But "Art of the Forties" also abounds in the work of artists still generally unknown years after their pieces were added to the permanent collection: Ivan Le Lorraine Albright, Jean Fautrier, Salvatore Fiume, Jean Gorin, Ian Hugo, Knud Merrild, Alton Pickens, Honoré Sharrer, Janet Sobel, Thomas Wilfred, and Wols. It is salutary from time to time to take a second (or even first) look at the output of forgotten artists that a major museum once thought worthy of preserving for posterity. This frank display of MOMA's well-intentioned misses as well as its stupendous hits also provides a tacit argument against the growing practice of deaccessioning. Museums are constantly reinventing themselves through buying and selling, but care must be taken that history is not reinvented in the process.

Two stylistic themes emerge with particular clarity from this rich mass of material: surrealism and social realism. The surrealists' obsessive interest in dreams, randomness, sexuality, the contours of the female body, and the symbolism of the unconscious mind were typical of the art of André Breton, Max Ernst, Matta, and Kurt Seligmann. Antithetical was the narrative, politically activist, and populist approach typified by their social realist contemporaries, including Walker Evans, Lange, Jack Levine, and Ben Shahn. But those two divergent modes of expression often seem like part of a single impulse: the assertion of the forces of life over death.

Another aspect of the show's wide range is the interplay between surrealism and social realism. The graphics designer Herbert Bayer's eye-catching 1942 poster *Our Allies Need Eggs,* alive with floating ovoids, applies surrealist incongruities to social realist *(Text continued on page 186)*



Seven-in-One tool, *right,* by Barcalo Manufacturing Co., 1940. *Inset right:* Prototype for Charles Eames's La Chaise, 1948. *Opposite left:* Eames, third from left, and his design team with molded plywood study for a glider nose, 1943. *Opposite right:* Gertrud and Otto Natzler's ceramic vase, 1945, and spherical vase, 1942.



The war years spurred an active interplay between high art and utilitarian design



Main Line Impressions

Print dealer Graham Arader and his family put their own stamp on Philadelphia style. By Celia McGee

Photographs by Oberto Gili



High above Oakwell, *right*, Walter Graham Arader IV surveys his father, his sister Lilli, and Man Dan. *Above:* Valli Arader used a peach tone on the walls of the living room, which is decorated with a faded Sarouk, a flowery chintz, needlepoint pillows, 19th-century English pieces, and Graham's prints.

Remember the scene in *The Philadelphia Story* in which tall drink of water Tracy Lord, played by Katharine Hepburn, throws her arms around her father and tells him that the house he has just promised to build her and her bridegroom is the best wedding present a girl could ever ask for? Well, no—that scene doesn't exist. But if it did, Oakwell—a Lutyens-style neo-Elizabethan dwelling built in 1920 by a local natural-gas baron as a nuptial gift for one of his children—would have fit the bill. Situated not far from where *The Philadelphia Story* took place, the house is now owned by W. Graham Arader III, at age forty one of the country's foremost dealers in antique maps, prints, and natural-history watercolors.

In our hypothetical movie, Tracy would have more than met her match in Arader, a kind of Peck's Bad Boy of the Main Line who for the past twenty years has enjoyed setting the antiquarian map and print trade on its genteel ear. In reality, Arader is married to a Georgia native named Vallijeanne—Valli for short, Bugs to her husband, and a funny, gracious foil to his high-voltage personality. Because they bring clients to Oakwell as well as live there, the Araders have established a setting for their art and antiques that, though extremely handsome, isn't so precious that it can't accommodate the occasional tricycle, sneaker, or riding crop left around by one of their three young children.





A pair of paintings by Antonio Crivelli grace the stairwell, *above*. *Right:* Valli's design for the dining room ceiling derives from the celestial pattern on a set of Chinese export porcelain. The Georgian three-pedestal table is surrounded by a set of 18th-century Philadelphia chairs.

When they bought the house seven years ago, says Arader, "it hadn't been touched for sixty years." They carefully renovated it. Valli had made a name for herself as an artist before she met Graham, and she saw the house as a "great outlet." "It allowed me to be very free with painted finishes," she says, pointing at the living room's rough plaster walls and ceilings, which she gave a peach tone on top of a putty ground color. She is halfway through covering the walls of an upstairs sewing room with a pansy motif. And in the dining room she

"When all you see above are g



trs, it takes you right out of the reality of a Philadelphia dining room"



took her design for the dark blue star-and-planet-studded ceiling from the celestial pattern on the Araders' formal china, a rare set of Chinese export porcelain. A pair of nineteenth-century French armillary spheres sit on an 1830 sideboard, and the Araders found celestial prints for the walls. "I love being in here at night," says Valli, "when it's dim and all you see above are those gold stars. It takes you right out of the reality of being in a dining room in Philadelphia."

Valli's color sense has flooded the house with a sea of antique oriental carpets in soft weathered hues. A collector of fabric and old needlepoint, she selects the upholstery for any furniture acquisitions that need re-covering and has devised luxurious window treatments for every one of Oakwell's twenty-five rooms. In the kitchen, for instance, she came up with the idea of using tree branches as curtain rods. "I imagine they did that sort of thing in the Old West," she says.

The West is fresh on the Araders' minds because of a recent family trip through Yellowstone National Park in the tracks of Thomas Moran, whose watercolors, paintings, and chromolithographs of the frontier enabled nineteenth-century Americans to see the landscape through explorers' eyes. Arader came to such images midway through his career, which hangs in capsule history throughout the house and which started with maps.

(Continued on page 186)



Prints by John Frederick Herring Sr. and shelves of Georgian pitchers flank the entrance to a Smallbone Unfitted Kitchen, *right. Above:* Lilli, Walter, and Josephine Arader admire the azaleas. *Left:* In the breakfast room, Redouté botanicals hang above an Empire sofa.



The Araders created a setti



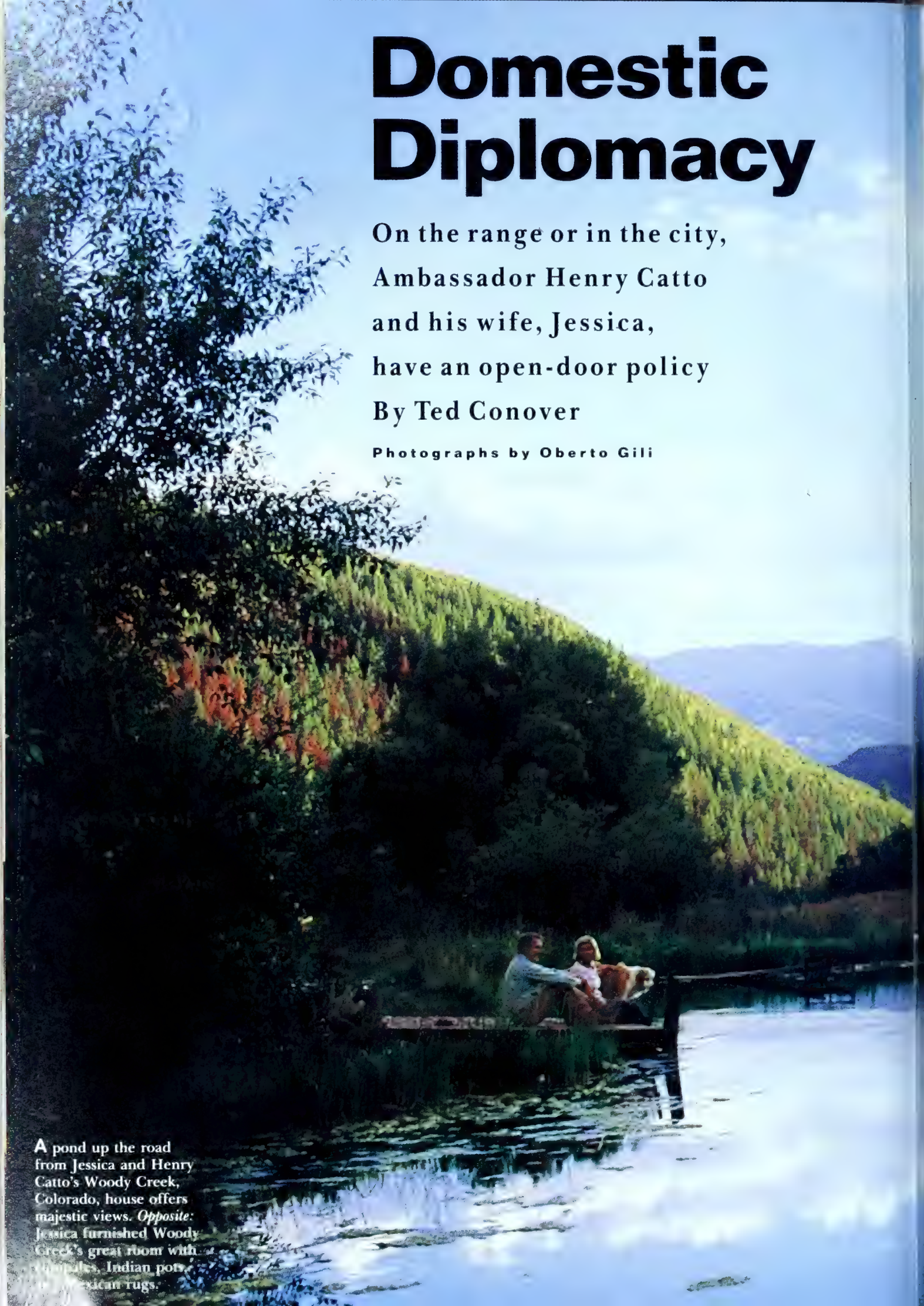
their prints and antiques that is handsome without being precious

Domestic Diplomacy

On the range or in the city, Ambassador Henry Catto and his wife, Jessica, have an open-door policy

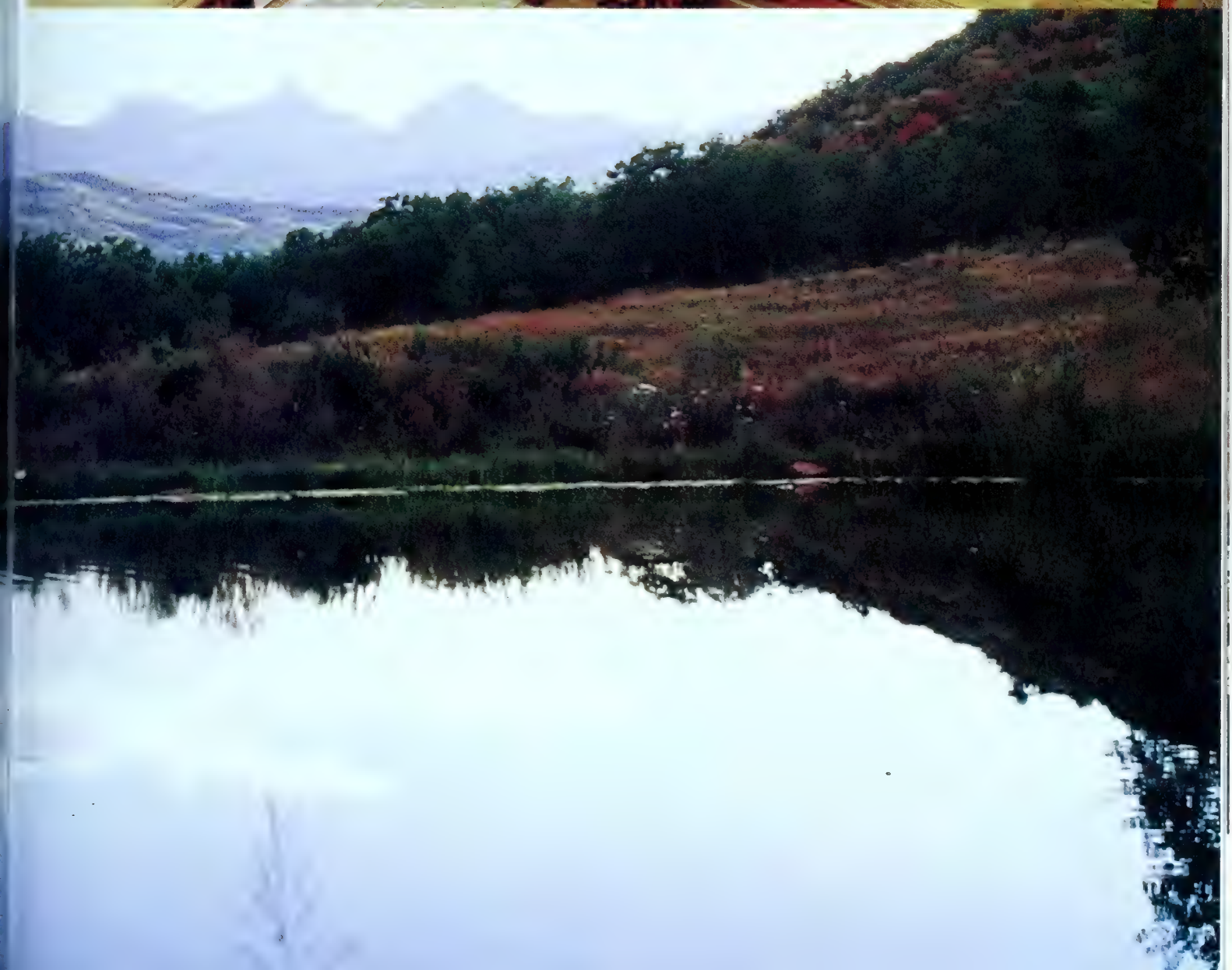
By Ted Conover

Photographs by Oberto Gili



A pond up the road from Jessica and Henry Catto's Woody Creek, Colorado, house offers majestic views. *Opposite:* Jessica furnished Woody Creek's great room with [illegible], Indian pots, [illegible] Mexican rugs.







San Antonio artist Pat Sturts painted a trompe l'oeil niche in the kitchen, *left*. *Above:* Potted flowers, Mexican chairs, and an embroidered tablecloth from Bangladesh enlive the terrace. *Right:* Isa Catto and Jessica hit the trails on Piglet and Scratch. *Opposite:* Jessic had the family dining room at Winfield House painted apricot. Details see Resources.



AT NINE THOUSAND FEET on a ranch in Colorado, a radio telephone is ringing. "Rats," says Jessica Catto, who has just sat down to a fat peanut butter and jelly sandwich after a long morning's ride around the property—a ride during which her dog, Chico, got so tired that a cowboy named Ty had to sling him across his saddle calf-style, and, descending a steep slope, Jessica's horse fell, ejecting its passenger, who landed on her feet. She drops the sandwich on a bare picnic table and wipes the crumbs off her chaps as she clomps across the creaky wooden porch into an old cabin to answer it. Through a window she can be seen smiling. It's—who else?—the American ambassador to the Court of Saint James's. Henry Catto, Jessica's husband, is calling from London, as he does almost every day.

Back on the porch, she explains that in one week's time she'll be back at Winfield House, the Regent's Park residence that goes with Henry's job. It's almost as hard to imagine Jessica Catto in pearls and heels at this moment as it is to imagine buttoned-up Henry mucking around the wilderness on a fat old horse like Sullivan. When Sullivan refused to cross a stream this morning, Ty had opined, "That horse'll only do what he wants to." "I can understand that," Jessica had said.

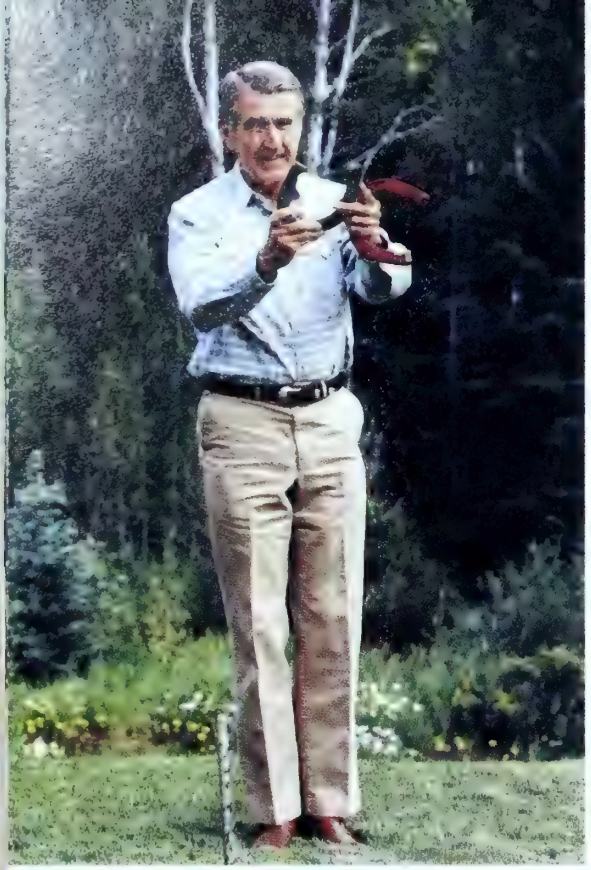
It was not an idle remark. Jessica Catto's passion for her life at the 10,000-acre Eagle Ranch and their house in nearby Woody Creek (down the valley from Aspen) is about on a par with her husband's love of big-time politics. When George Bush appointed his old friend Henry to London, Jessica made a decision to preside simultaneously over their



three very different households: the contemporary ranch-style house in Woody Creek, their no-frills cabin on Eagle Ranch, and Winfield House, a Georgian mansion built in 1936–38 by Barbara Hutton. "Jessica lives with an airplane strapped to her rear end," the ambassador has said of their relationship, "but other than that, it's fine. Jessica Catto half time is better than any woman I know full time."

Her independence may derive from Texas and family: Jessica's mother is Oveta Culp Hobby, formerly the editor and publisher of *The Houston Post* and a cabinet officer under Dwight Eisenhower. Henry is the scion of a prominent San Antonio family with insurance interests. In Washington, Henry broadened an impres-





sive résumé by serving as Gerald Ford's chief of protocol and Jessica became publisher of the *Washington Journalism Review*. By the time Henry was tagged for London, however, Jessica had another life going in Colorado—building energy-efficient houses outside Aspen and converting Eagle Ranch from a cattle operation into a study center and wildlife refuge.

Not that there isn't some overlap between ranch chores and diplomatic duties: among last summer's houseguests in Colorado were George Bush and Margaret Thatcher. What had been planned as a simple appearance to receive awards at the Aspen Institute turned into what Jessica calls "a bilateral summit in our living room," as the two leaders sat down to confer on Iraq's invasion of Kuwait. Amidst the Zapotec rug and rustic pottery, trompe l'oe paintings and Mexican leathe chairs, statements were hammere out which Bush and Thatcher deliv ered to the world from the Catt lawn. Diplomacy is nothing new t Jessica Catto. "The president caugh a fish, made a speech, met a lot o people, shook a lot of hands," sh says. "Reverse the order and you'v got the same effect."

Jessica comes to London sporadi cally, hoping to make the importan occasions. Unlike other ambassa dors' wives, she's not on arts board and doesn't tend to stand in for Hen ry when he's booked. Her own boar of choice is the Environmental De fense Fund in the States. She bend tradition in other ways as well Though grateful for the gifts of pre decessors like Walter and Leonor Annenberg, who spent millions ren ovating and redecorating Winfield House, Jessica has firm feeling about the purpose of a room: " think if you put together an atmo sphere where people aren't standing around like storks, they're going t get to yes more quickly, and I mean that in a diplomatic sense."

A visitor to Winfield today will no tice more throw pillows, more sofas more seating arrangements in tight knit clusters in the grand formal rooms. Pistachio paint and gilding have lost ground to warm colors and easy comfort. And Jessica felt it was important that at least one room in the residence showcase American style: the large family sitting room at the top of the stairs, where Henry spends much time reading, writing, and relaxing, has been redone in fabrics from Ralph Lauren's Safari collection, donated by the designer.

Other parts of Winfield stay just the same. The butler still answers the front door; a staff of about twelve "professional, supersweet people keep the place running like a well-oiled machine," says Jessica. "Winfield runs a good deal more smoothly than the ranch does, though it's maybe . . . not quite as much fun." ♠

Editor: John Ryman



SIMON BROWN



Scenes from an intercontinental marriage: Henry, *above*, going for a ringer at Woody Creek; an official Winfield House portrait in the drawing room, *right*, decorated by Billy Haines, Ted Graber, and Dudley Poplak; the Woody Creek house, *below*. *Opposite from top:* Winfield House's gold room, where the Cattos do most of their entertaining; a stone eagle on the Winfield House terrace; the view from the Cattos' Eagle Ranch cabin on 10,000 preserved acres.



It's almost as hard to imagine Jessica in pearls and heels as it is to imagine buttoned-up Henry mucking around the wilderness







Designing Men

Three rising fashion talents tailor distinctive looks at home

By Annette Tapert

ILLUSTRATIONS OF STYLE

BOB HIEMSTRA





WHAT KIND OF MAN would spend days and days on a ladder applying gold leaf with artful flecks of red around the cornice molding of his living room? A man with a highly refined sense of the importance of details. A patient man with a pliant neck and good arm control. In short, Bob Hiemstra, a fashion illustrator.

Hiemstra's intentions for the Greenwich Village apartment he has inhabited for five years had nothing to do with grandeur. As his decorator, Michael Formica, puts it, "Bob wanted it to be more like a boys' clubhouse, not a monument to what he's acquired." He also wanted it to be a storehouse of unusual ideas and references. Hiemstra, who is thirty-four, works in these rooms and takes a certain delight in looking down at the key design on the arm of a favorite chair, for example, and then transferring it to a drawing of a



For the living room of his Greenwich Village apartment, *left,* Hiemstra, *top,* with his illustrations, chose a 1940s French brass chair, a Jean-Michel Frank–style armchair, and sconces after Cocteau's. Rug from Stark. *Above:* A Directoire-style plant stand, a garden chair, and a 1950s table mingle in a corner of the bedroom. Details see Resources.



In Step with the Fifties

Gregory Poe

dress that he has been working on.

In addition to "useful," the operative code words are "eclectic," "personal," and "cozy," says Hiemstra. For pleasure as well as inspiration, the illustrator has filled his apartment with collections of Weller pottery and tartan papier-mâché boxes and Mauchline woodware from Scotland. All of this represents a complete change from Hiemstra's previous digs half a block away, which were decorated with Eames chairs and done in primary colors. "Bob was younger then, and so was I," explains Formica. "Now he has collections. But he didn't want his place to look like a gift shop. He wanted something real."

IF YOU'RE A DESCENDANT of Edgar Allan Poe, no one is terribly surprised when you design handbags made of clear plastic sacks filled with blue shampoo, fake fish, and sand. Or when, not long after your first shipment of these bags sells out at Maxfield's, you leave your native Los Angeles and spend most of the next eleven years in Japan. Or when, while you're building a reputation as a clothing and accessories designer in that country, you decide you also want a pied-à-terre back home. Or when, at the age of thirty-four, you choose to spend more time there than in bustling Tokyo.

Gregory Poe wasn't at all intimidated by the wreck he discovered off Wilshire Boulevard's Miracle Mile. He knew who he was and what he liked. "My modernist side comes from living in Japan," he says, "but my experiences there brought me back to what I love—the American style of the fifties and sixties." Poe didn't have to worry about furnishing his L.A. house: he had been collecting since he was fifteen. "My apartment is a diary. All the things I've collected have an experience in the way in which I acquired them." Early experiences predominate. Among the Larsen chairs, the rug found in a church in the Midwest, a nineteenth-century gilt mirror, and pieces designed by Poe, there is just one souvenir of Japan—rice paper







at he had made into curtains.

"My fashion collections are the-atic," notes Poe, "so when I'm de-gning a collection, I tend to change ie atmosphere of the house by re-ainting it according to that particu-r theme." Those themes have taken is home environment from the se-ia tones of film noir to the bright olors of the circus. For the moment, oe has painted his rooms in homage o the Pacific Ocean and the hues of Malibu and Pasadena tile—a muted reen predominates. "People say .A. is a rootless city, but I don't ink so," he insists. "My living room like being at the bottom of a swim-ing pool. That's just about the best eeling I can think of."

Poe, *top left,* whose recent designs include a line of shoes, *right,* has done his L.A. house in local colors. *Top right:* A 1950s screen divides his office space. *Opposite:* Larsen chairs in the living room flank a pair of lamps with shades painted by Poe. The rug was found in a church.





Hamilton, *far left* and *opposite*, with recent fashions for Carolina Herrera, hired Sam Blount to bring country comfort to his New York apartment. *Left:* The dining area is tented in Cowtan & Tout ticking stripe. *Below:* The bedroom walls were glazed chocolate brown and hung with horse prints and photos. *Right:* Blount lined the living room walls with Brunschwig stretched linen. The carpet is from Stark.





DRESSMAKER'S DETAILS

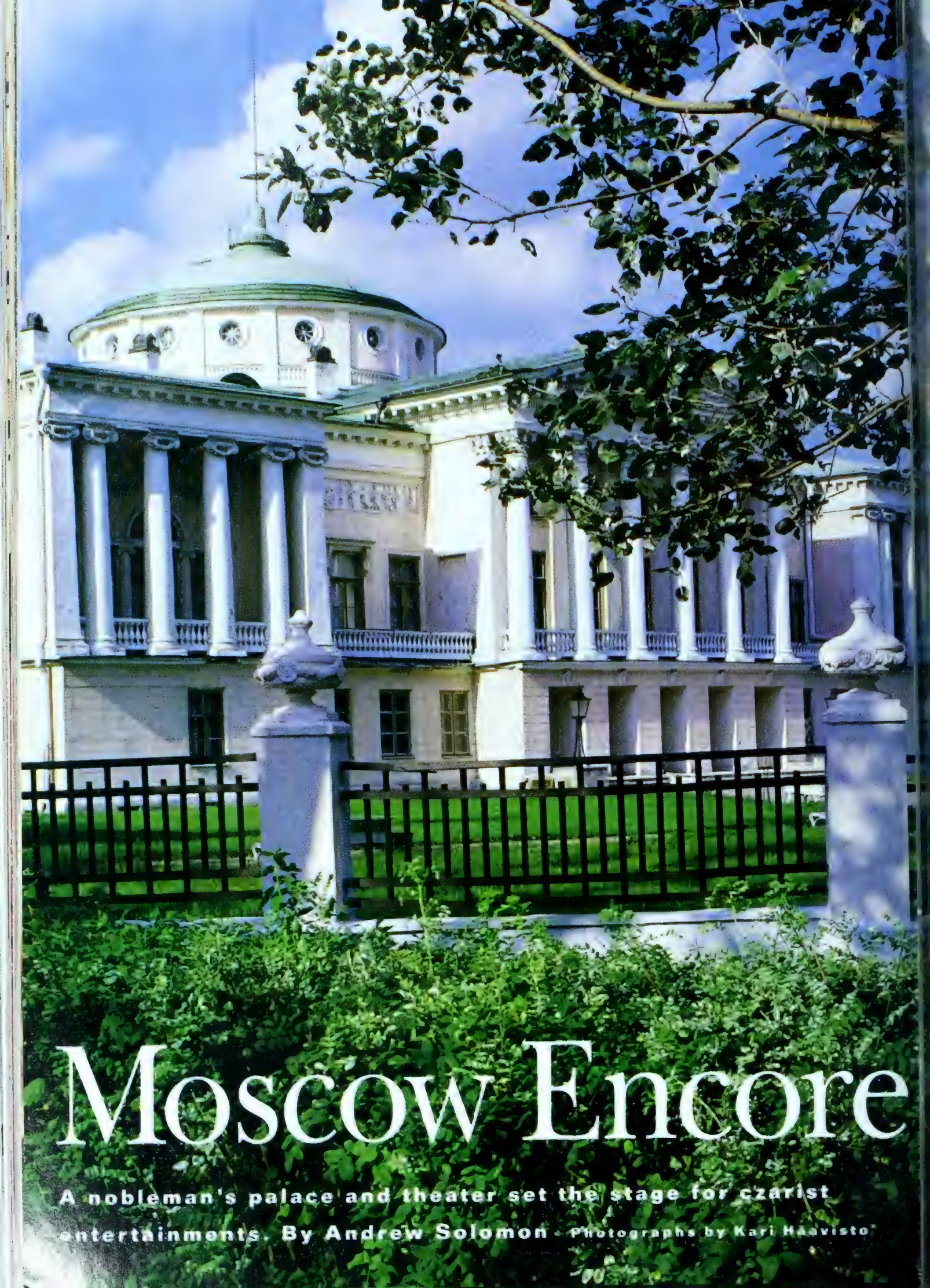
BILL HAMILTON

THE APARTMENT HAD belonged to Tennessee Williams, Steve Rubell, and, most recently, a group of college boys whose idea of decorating was to cover the place with black and white patio paint. Fortunately, Bill Hamilton, the thirty-one-year-old assistant to Carolina Herrera, possesses a gift that most city people lack—he's handy. With the help of decorator Sam Blount of Irvine & Fleming, he has transformed a two-bedroom dump into a quintessential New York jewel box.

"Sam was the decorator and I was the contractor," Hamilton recalls. "For a year, I would come home every night after work and put in two hours. I stripped floors, replastered ceilings, sanded down woodwork, and primed everything in white so we could decide what to do with it." An expert gardener and an accomplished horseman, Hamilton wanted to import the feeling of security and comfort he'd cherished as a resident of Greenwich, Connecticut. On the wrap terrace outside, he has created a garden, and his horse prints and photos line the bedroom walls. To incorporate the professional side of Hamilton's life, Blount used couture-like finishing details on the upholstered furniture, and Hamilton himself painted a border of women in ball gowns and short slinky dresses.

Surfaces too grim to repair were covered up. Hamilton put in many weekends at Carolina Herrera's studio stitching the linen that is stretched across the living room walls and the ticking stripe that tents the dining area. When it was time to glaze the bedroom walls, he drew upon an egg tempera technique he'd learned at school. "Most suggestions I make to clients never get executed," says Blount. "When I proposed that we tent the ceiling, I came back two days later and it was done." Is there anything Hamilton can't do? "Curtains," he says. "Let's just say mine didn't come out *quite* the way Sam's did." ▲





Moscow Encore

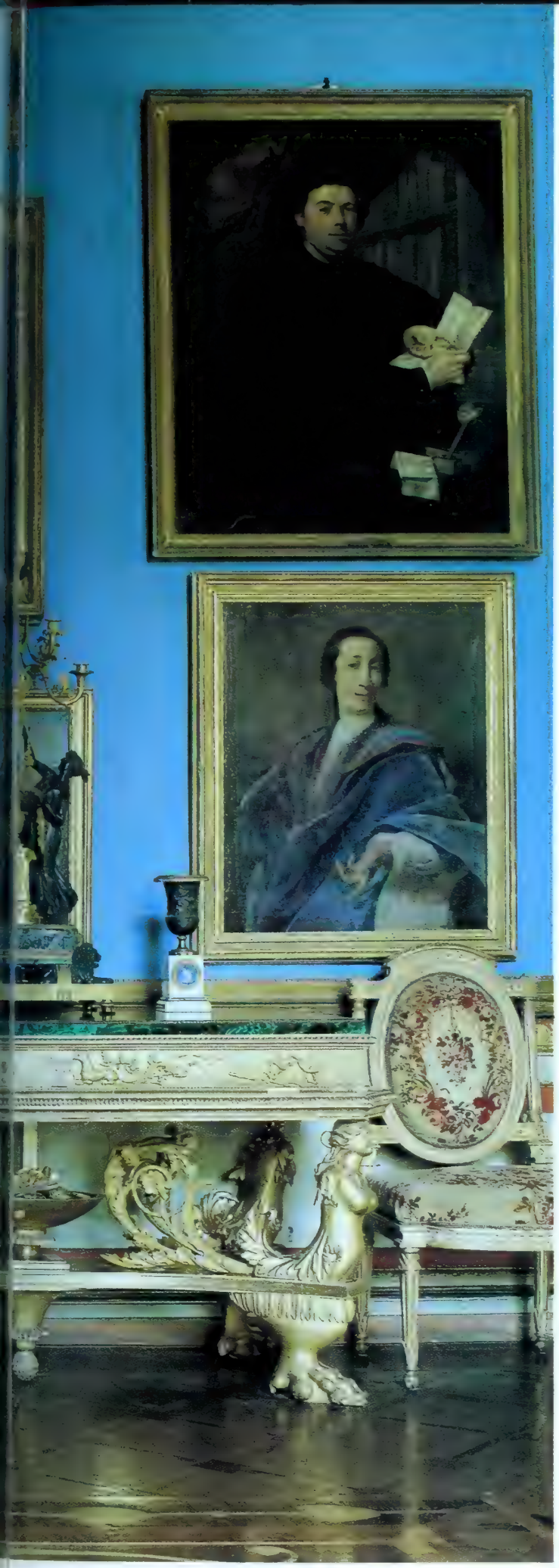
A nobleman's palace and theater set the stage for czarist entertainments. By Andrew Solomon · Photographs by Kari Haavisto



Marble figures, lamps carved by serf masters, and brocade upholstery fill the Blue Room of Ostankino, once a center of Moscow cultural life. *Opposite:* The neoclassical exterior is stucco over wood.



Ostankino is one of the great houses in Moscow to survive the revolution; the count's art collection was spared



WHEN I SAID I WAS WRITING a piece about Ostankino, Moscow friends nodded their heads sagely and assured me that it was very beautiful, but almost none of them had been there. Western friends, including several who have lived in Moscow, had in most instances not even heard of the place. I went to Ostankino early on a Sunday morning in November. It was a cold day, but the snow had stopped and the sun was streaking through the clouds. I got off the metro at VDNKh, near the Exhibition of Economic Achievements, and walked, as I had been instructed, toward a 1,770-foot-high television tower. The streets of the area had flooded, and I found myself sinking into mud among overbuilt housing developments of the Brezhnev period. The only clear ground was in the middle of the trolley tracks, where I made my way slowly, jumping aside on the rare occasions when a trolley actually came.

Ostankino itself is something of a surprise in this landscape. I rounded a dilapidated corner where two old women were arguing over a cucumber and found the house in front of me, elegantly neoclassical, stuccoed in pink, with a small older onion-domed chapel about 400 feet beyond the main structure. Ostankino is now closed for restoration, and the first two times I telephoned I was told unconditionally that there was no access to the place. But the third time a young woman named Yelena Vdovina, scientific consultant to the museum, agreed to make the necessary arrangements for me. "You'd better come in the morning," she said. "We have no lights in the house, and you can't really see anything once the sun



With its frescoed ceiling and grand chandeliers, Ostankino's auditorium, *above*, accommodated 200 guests at theater, opera, and ballet performances and converted into a ballroom in less than an hour for dancing. The old drawing is used for restoration purposes. *Left:* French furniture by Paul Spol alternates with malachite-topped tables in the art gallery. The paintings are original to the palace.

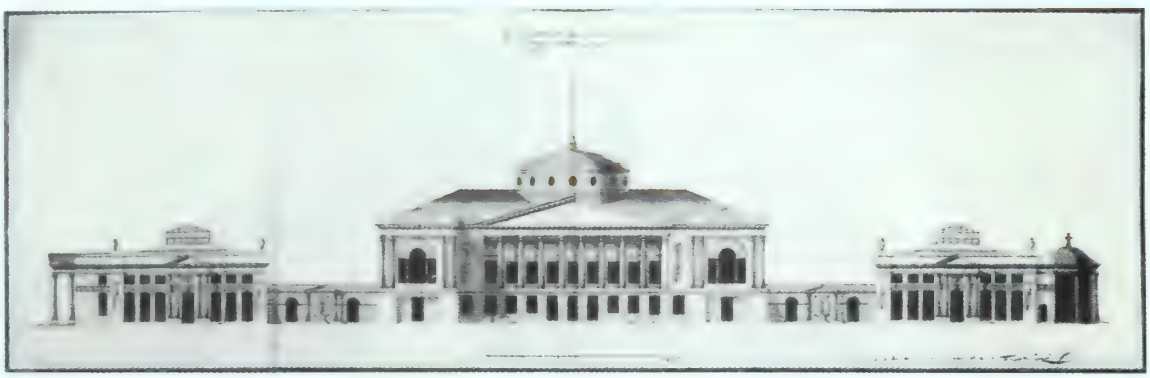


he palace combines ıe massive grandeur of ussia and the delicate efinement of Europe

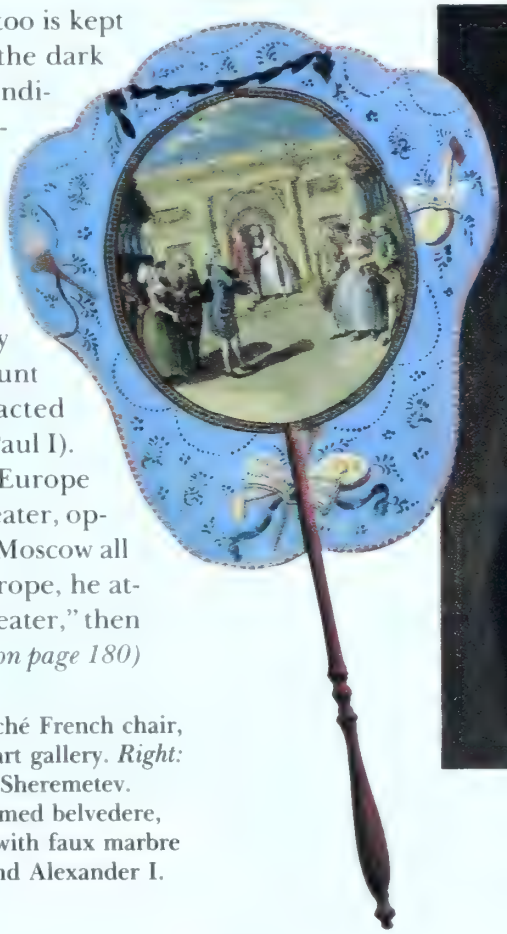


osses the sky. Come on Sunday—I'm re- onsible for the house then." And so on at Sunday morning I presented myself at e chapel (which is now a museum of ob- ts from the house), and Yelena Vdovina, aring a Chinese coat of brocaded blue k, picked up a massive set of keys and led e across what was once the garden.

Inside, we put enormous felt slippers er our shoes to protect the famous par- et of Ostankino. Preparations for the res- ration have been under way for over a ar now; small samples have been cut out various walls, and the struc- re has been analyzed and sted and diagramed. The ouse is completely made of ood—it is a sort of enormous g cabin covered in plaster. he conservators believe that would be a mistake to intro- uce electricity; they worry at the house might crumble go up in flames. Though ere is a heating system, it has ot been used in two hundred years, and it too is kept f for fear of disaster. I saw Ostankino in the dark nd in unspeakable cold—in, that is, the condi- ons endured by the conservators now work- g on the building.



Ostankino was built in the later part of he eighteenth century by Count Niko- y Petrovich Sheremetev, one of imper- l Russia's wealthiest men, as a summer heater palace, on a property the family ad acquired in the 1740s. As a child, Count heremetev took music lessons and playacted ith his friend the crown prince Paul (later Paul I). hen he came of age, he traveled across Europe o France, where his appreciation for the theater, op- ra, and ballet grew. Wishing to re-create in Moscow all he splendors he had known in Western Europe, he at- ached himself to the tradition of the "serf theater," then opular among Russian *(Text continued on page 180)*





Behind a carved lamp and a wood and papier-mâché French chair, *opposite*, bronze and glass urns line a shelf in the art gallery. *Right:* A theater fan. *Far right:* Count Nikolay Petrovich Sheremetev. *Above center:* A rendering of Ostankino and its domed belvedere, finished in 1798. *Top:* Loggia of the Blue Room, with faux marbre columns and likenesses of Peter I, Catherine II, and Alexander I.





A carved and papered ceiling arches broadly over the connecting gallery to the Italian Pavilion. *Left:* The doors to the Italian Pavilion are carved and glazed linden.

On plaster and wood, the s



eated expanses of faux marbre and malachite, inlay and gold





Mills make patterns for N.Y. showrooms. We make them for the bedroom you'll sleep in 52 weeks a year.

Patterns you want to live with.

Do you really want to sleep on zodiac signs? Or jarring geometrics?

No? We don't either.

We don't think some of the patterns on the market are even *meant* to be slept on. They're designed to catch a buyer's eye in a gigantic mill showroom.

Ours are meant for sleeping.

And living with, year after year.

Quality features, quality fabrics too.

Of course, it's not just our patterns you want to live with.

Every percale sheet we offer is smooth 200 thread count. Much nicer than the industry norm of 180.

And every fitted sheet we offer has a 12″ pocket, elastic all the way around. They not only fit the new fatter mattresses, they fit standard mattresses better too.

One of many products you'll want to live with.

Our percales are just a sampling of the better-made products in our new bed and bath catalog. Our pima towels are made with 100% pima loops (a rarity). Our comforters are more generously-sized than others. Even our kids' percales are 200 thread count.

White Sale prices, every day.

We all know how White Sales work. The "sale" price is the real price.

The original price is artificial, jacked up to leave room for a reduction during White Sales.

We cut all retail ad allowances out of our original prices. And keep margins low—to give you prices equivalent to or below White Sale prices *right from the start.*

We believe you will find the way we do business an intelligent alternative to the White Sale.

SEND OR CALL FOR

The Premiere Edition

OF OUR NEW BED & BATH CATALOG

1-800-345-3696

Coming Home with LANDS' END DIRECT MERCHANTS

Dear Coming Home: please send me, free, your new bed and bath catalog.

Name_____

Address_____

City_____ State_____ Zip_____

Coming Home, Dept. HH02 **Dodgeville, WI 53595**

©1991, Lands' End, Inc.

If There's Something Swedes Know About, It's The Cold.





Euroflair refrigerators, freezers and wine coolers are handcrafted by people who know cold the best.

In Sweden, we know that circulating air is harsh on everything it touches. So we've created a more natural way. Gravity. The cold air circulates gently, making the entire refrigerator more like a moisture compartment.

Freezing is also second nature. Our exclusive fast-freeze button ensures that frozen food is as good as fresh.

Our wine cooler treats wine the way it was intended. Gentle air prevents corks from drying. Separate temperature zones allow for subtle differences between reds and whites.

Each of these unique appliances in the Euroflair collection is even more so, because it is modular. The design possibilities are infinite.

And with the backing of Frigidaire's national service network, you'll never be left out in the cold.

For information call 1-800-272-7992.

Euroflair

Imported by Frigidaire.

A Modular Collection Of European Kitchen Appliances.

© 1990, White Consolidated Industries, Inc.



BLUE NOTES. China by Christian Dior and Villeroy & Boch cruets by Paloma Picasso add a soupçon of regal color to a table further embellished with Baccarat goblets, Cartier Lapis candlesticks, Orbit flatware from Sasaki, Christofle salt and pepper shakers, a Baccarat Vector bowl filled with flowers, and a yak bone ball from Lexington Gardens, NYC. Baker Furniture's marquetry table stands against Quadrille wallpaper. Details see Resources.

BY ERIC BERTHOLD

great ideas

With bold colors traditional tables turn electric

great ideas

OLD-WORLD HUES. A John Widdicomb console set against walls lined with a Clarence House damask and paintings from Karen Warshaw, NYC, lends a Gothic glow to a spread that includes, from left, Lenox China plates topped with a pitcher from Karen Warshaw; Michael Aram's Enchanted Forest candlesticks; leaf napkin rings from Lemchen & Ramos, NYC; napkins of Gretchen Bellinger brown silk; beige linen napkins by Nancy Koltes, NYC; Lalique vases; pâte-de-verre handled forks and spoons by Daum; Fitz & Floyd Marrakech porcelain; flower salt cellars by Daum; Hilton McConnico's teacups for Daum; antique creamer from Karen Warshaw holding Oneida flatware; champagne flutes from New Glass Gallery, NYC. *Bottom right:* Yellow-stemmed crystal by Sasaki.





'UBY PLENDOR. lottahedeh's soup ureens on Gorham hina overlook an dible still life by ebra Felberbaum. rystal from Saint ouis; flatware by rthur Price of ngland; Christofle alt and pepper nakers; napkins nd ties by Nancy oltes. Brunschwig ilk covers the table. he curved bench from Florian app, NYC; painted hair from Florence e Dampierre ntiques, NYC.

A masterly blend of antique, reproduction, and contemporary tableware—peppered with a few offbeat ingredients—creates a series of settings that are feasts for the eye

HG DIRECTORY

A monthly guide to the toll-free numbers of prestigious advertisers in the building and remodeling, furniture, home fashions and tabletop markets. Call for further information about products and services, to order brochures, or for information on store locations.

BUILDING AND REMODELING

American Standard 800-821-7700 x4023
Andersen Corporation 800-426-4261
DuPont Corian 800-4-CORIAN
G.E. Appliances 800-626-2000
Kohler Color Coordinates 800-772-1814 DEPT HG
Kohler Company 800-4-KOHLER
Marvin Windows 800-346-5128
PPG Industries, Inc. 800-2-GET-PPG

FURNITURE

Century Furniture Company 800-852-5552
Dapha, Ltd. 800-334-7396
Donghia Furniture/Textiles 800-DONGHIA
Drexel Heritage Furnishings Inc. 800-447-4700
Expressions Custom Furniture 800-544-4519
Hekman 800-253-9249
Henredon Furniture Industries 800-444-3682
La Barge 800-253-3870
Roche-Bobois 800-225-2050
Speer Collectibles 800-241-7515
Taos Furniture 800-443-3448
Thomasville Furniture 800-225-0265

HOME FASHIONS

Armstrong World Industries, Inc. 800-233-3823
Charles Barone 800-8-BARONE
Cynthia Gibson, Inc. 800-272-2766
Duette by Hunter Douglas 800-32-STYLE
DuPont® "Stainmaster" Carpet 800-4-DUPONT
Karastan Bigelow 800-234-1120
Laura Ashley Home Collection 800-223-6917
Monsanto Wear-Dated Carpet 800-322-NEAR
Revman 800-237-0658
Wamsutta/Pacific 800-344-2142
Winstead Carpet Collection 800-252-5820

TABLETOP

Durand International 800-334-5014
Georg Jensen 800-223-1275
Lalique 800-CRISTAL
Lenox China & Crystal 800-635-3669
Noritake Company, Inc. 800-562-1991
Orrefors 800-433-4167
Reed & Barton 800-343-1383
Royal Copenhagen 800-223-1275
Swarovski Silver Crystal 800-556-6478

ADVERTISEMENT

Moscow Encore

(Continued from page 171) aristocrats, in which talented serfs performed for the entertainment of their masters. Sheremetev, however, left behind the realms of diverting amateurism in which this tradition had previously existed and brought his theater to the highest possible level. His households comprised 210,000 serfs, and for them he built a theater school at which the most talented were trained from the age of seven by French ballet masters and Italian voice teachers.

At the beginning, these activities were undertaken at Kuskovo, the old country home of the Sheremetev family. But the fashion at that time was for productions with elaborate sets and fantastical decorations, and the stage at Kuskovo was insufficiently deep for these. So after Nikolay Petrovich's father died and the count took charge of the family estates, he decided to build a house at Ostankino equipped with a great theater. It was constructed by serfs working in some instances from the plans of European architects and in others from their own. Under the watchful eye of the count, these men gilded, carved, and used every other technique for embellishment, producing a house that combined the massive grandeur of Russian architecture with all the delicate refinement of Western Europe. On plaster and wood, they created expanses of faux marbre and malachite, inlay and gold, and they draped the whole thing with the richest fabrics that art could then contrive. The furniture was produced by the workshop of Paul Spol, a Frenchman who had moved to Moscow.

Ostankino became a center of the cultural life of Moscow in its time, and the serfs of Count Sheremetev became famous across the land. The most beautiful and gifted of them all was an actress who was born Praskovya Gorbunova (Daughter of the Hunchback), later took the name Kovalyova (Daughter of the Blacksmith), and ultimately became Zhemchugova (The Woman Pearl). Nikolay Petrovich saw her on his own stage and was smitten with love; they were married in 1801 and ruled over a very brief but magnificent court life.

The entertainments at Ostankin must have been extraordinary. Yo enter the house and proceed up grand staircase to a series of receptio chambers before passing through th great picture gallery, which holds th count's vast collection (hidden durin Napoleon's invasion), and at last arri ing at the enormous theater aroun which the house is built. Everything i this room is changeable: the floor ca be removed; the ornately decorate ceiling can be dismantled; the colum can be taken away; gaps can be opene and closed in the small rotunda t change the acoustics; the balconies ca be brought forward or eliminated alt gether. When a play was being pe formed, the audience descended staircase and sat in a sunken area at th front of the room. Guests of honor sa on raised and balustraded platforms a each side, and Nikolay Petrovich him self sat in a loge at the door.

The stage is easily twice as large a the area reserved for the audience Here the serf actors would perform and serf musicians, trained in the bes European traditions, would play th latest music, of which the count wa regularly informed by an acquaintanc at the Paris Opéra. After the perfor mance, he would lead his guests int the Egyptian Pavilion, off the mai body of the house, where they woul eat dinner to the accompaniment o other serf musicians. Then they woul return to the theater, which woul have been entirely reconstructed into a ballroom, and dance into the night.

The performances and receptions ceased after the countess died in 1803 Serf theaters became unfashion able, and for a hundred years no one used the house much. In essence, Os tankino was not touched from the time of Napoleon's departure until the revolution. In 1917, Nikolay Petrovich's grandson, more clever than most of his peers, donated the Sheremetev properties to the new Soviet state so that they might be enjoyed by the people. It is fortunate indeed that he did so; Ostankino and Kuskovo are among the several great houses of Moscow—and Nikolay Petrovich's grandson among the only aristocrats —to have survived the revolution. His great-granddaughter is allegedly living in Moscow today. ♠

Why don't you become an Interior Decorator?



If you like people and welcome fresh challenges, you may be a natural for a career that offers unusual rewards. Find out how a remarkable new home-study course can get you started.

BY TINA LEE

HAVEN'T YOU WISHED you could find an outlet for that creative urge of yours? Some-ng to make you proud and bring you income sides? Then I think this page is must reading you.

If you have ever enjoyed re-doing even a corner your own home or helping a friend solve a corating problem, you may have the potential success in a very fulfilling career.

erior decorating is ield brimming with portunity. If you e ambitious and uld like to be inde-ndent, you can rt your own profit-le business. You n virtually choose ur own hours — part-time or full-time. Or you n simply enjoy the pleasures of making your n home beautiful.



Meet interesting people on a professional level

What's more . . . being a decorator can be fun. u have entrée to glamorous showrooms and easure-filled shops that are not usually open to e public. You move in a world of fashion and sign, of colorful fabrics, beautiful furniture, citing accessories. In this new home-study urse you learn where to shop, what to select, d how to put it all together in exciting interiors at win applause from delighted clients and ends. Does this way of life appeal to you?

What Sheffield training can do for you.

Sheffield offers you a fascinating new training program that is expressly designed for study in your spare time. No previous experience and no special skills are necessary to qualify for enrollment.

Our lavishly illustrated lessons come to you by mail. But I think the secret to the unique success of this course is the "Listen-and-Learn" cassette tapes on which you actually hear members of the staff guiding you page by page through these lessons. It's truly like having a private tutor for every lesson.

Classroom was never like this.

You start with easy-to-follow training in the *basics* of interior decorating. You then move step by step through every phase of furniture selection, room arrangement, color planning, wall and window treatment, and much more. You are even taught how to start your own business, how to gain access to the decorator houses, how to command top decorator discounts, how to succeed as a decorator.

Perhaps most important, your training is always practical and down-to-earth. You receive design projects that give you practice in decorating rooms. *Real* rooms. Your own rooms or friends' rooms. You mail your projects to the school where a professional decorator reviews them and then — speaking to you *by name* on a personal cassette tape — offers specific tips and friendly, encouraging advice to help you sharpen your decorating skills and develop your own individual style. Before you've gone very far in your course, you'll probably discover new ways to glorify your own home — and save hundreds of dollars, too!



Enjoy privileged entree to showrooms

Free booklet tells all.

You can see why I think this new program may fulfill a real need in your life. If I have aroused your serious interest, I invite you to send for the School's beautifully illustrated color booklet that explains this remarkable program in detail. No obligation, of course. No salesman will call. And, by the way, I think you will be pleasantly surprised by the low tuition cost for the entire program.

To get the booklet by return mail, call our Toll-Free number **800-451-SHEFF.** Or mail the coupon.

"I love the personal touch not usually found in a correspondence course." *L.C. Armer, New York, NY*

"I am amazed at how organized and complete the program is . . ." *JoAnne Evangelista, Grosse Ile, MI*

"In just the first half of your course I've learned more about interior design than in my first two years of college." *Jerry Welling, Shaker Heights, OH*

"After just a few lessons, I've already received glowing comments on my furniture re-arrangement in my own home." *Sarah L. Kinard, Chapin, SC*



For free booklet, call Toll-Free 800-451-SHEFF. Ask for Operator 131. ...or mail coupon.

Sheffield School of Interior Design
Dept. HG31, 211 East 43 Street
New York, NY 10017

Please mail me without charge or obligation the full-color booklet, *Your Future in Interior Decorating*. No salesman will call.

☐ Under 18, check here for special information.

Print Name _____

Address _____

City _____

State/Zip _____

Sheffield School of Interior Design

211 East 43rd Street, New York, NY 10017

Comfort Factor

(Continued from page 141) something else, Naomi and George manifest the unanimity of a pair of crime suspects. If there were a television show called *Fortysomething*, instead of Hope and Michael Steadman you might have Naomi and George Fertitta. George, who looks a bit like Sam Shepard, runs an advertising agency he founded in 1973. Naomi, who recalls Ali MacGraw, has been a magazine art director and a fashion stylist and recently returned to school for a degree in social work. Naomi says her friends tease her about appearing in the sort of publication she once worked for: "They tell me I can die happy now." George, from his downtown office where he has carved out fifteen minutes for a phone interview, is comically solicitous: "Don't forget to make us sound *fun*."

A unique strain of humility sometimes occurs in people who have worked in the media. "It could put a reader to sleep," says George, "but we have very similar taste, and it's very rare that we disagree on anything. We both like soft rich colors, art with a certain twist, things that make you feel content but also give your eye something to enjoy." Study pictures of Naomi and George's apartment and you can identify these things. Spend time there and you will feel content and your eye will have something to enjoy. And Naomi will play docent through a maze of art with a twist.

The painting over the living room sofa, Naomi and George's favorite painting, is a rendering of Chopin's *Funeral March;* Naomi points out that Elisabeth Everett's delicate composition is "surprisingly soothing." Engravings of satyrs and nymphs fill a wall of the master bedroom where Naomi and George "were after something a little more risqué." And an early nineteenth century English bird fantasy has pride of place in the dining room because it features a peacock, a stork, ducks, and other species that "wouldn't ordinarily hang out together."

Unlike some of their past pursuits, Naomi and George's antiques collecting has not been guided by an eye for homogeneity—this apartment is full of birds that wouldn't ordinarily hang out together. A Georgian bull's-eye mirror might have come from the same auction lot as the Adamesque mantel it hangs over—in fact, the mantel was custom-made by craftsman Richard Cava—but you're just as likely to find an English oil over a Japanese table, a Regency table under a Korean screen.

"The only art we buy now is frames for pictures of the children," says Naomi. "It sounds cliché, but the childr are obviously the focus of our lives."

"We'll do more work on the ch dren's rooms as their needs and li change," says George. "Clearly, they our priority these days."

Cree is now ten and returns fr school just when Cameron, who three, rises from his afternoon na Cree and Cameron share with childr in television commercials the kind grin that can suggest either impishn or demonic possession. They have putedly taken crayons to the galle walls, skateboards and tricycles to t floor. "Our neighbor downstairs ways asks if the boys have on their le shoes today," Naomi sighs.

Since such laments are no more a no less sincere than complaints abo owning Italian furniture too beautif for use, since a houseful of childr will inevitably go the way of, say, houseful of floor pillows, one might e pect Naomi and George to have giv some thought to their next domest collaboration.

"Sometimes I think there'll be point in our lives when we go back to simple modern environment," sa Naomi. "I always thought the Japane had a great idea."

"I still love the simple aesthetic," sa George. "Somewhere inside of m there's a Japanese farmhouse. . ." ♠

Middleton Place

(Continued from page 100) of British horticultural chauvinism. This year marks the 250th anniversary of the gardens at Middleton Place, the oldest surviving formal landscape in America, now tended through a nonprofit educational foundation by Charles Duell, the tenth direct heir of Henry Middleton. It also marks the sixty-first anniversary of the year that Nicolson and Sackville-West acquired Sissinghurst and began to make a garden there—a garden now under the care of the National Trust.

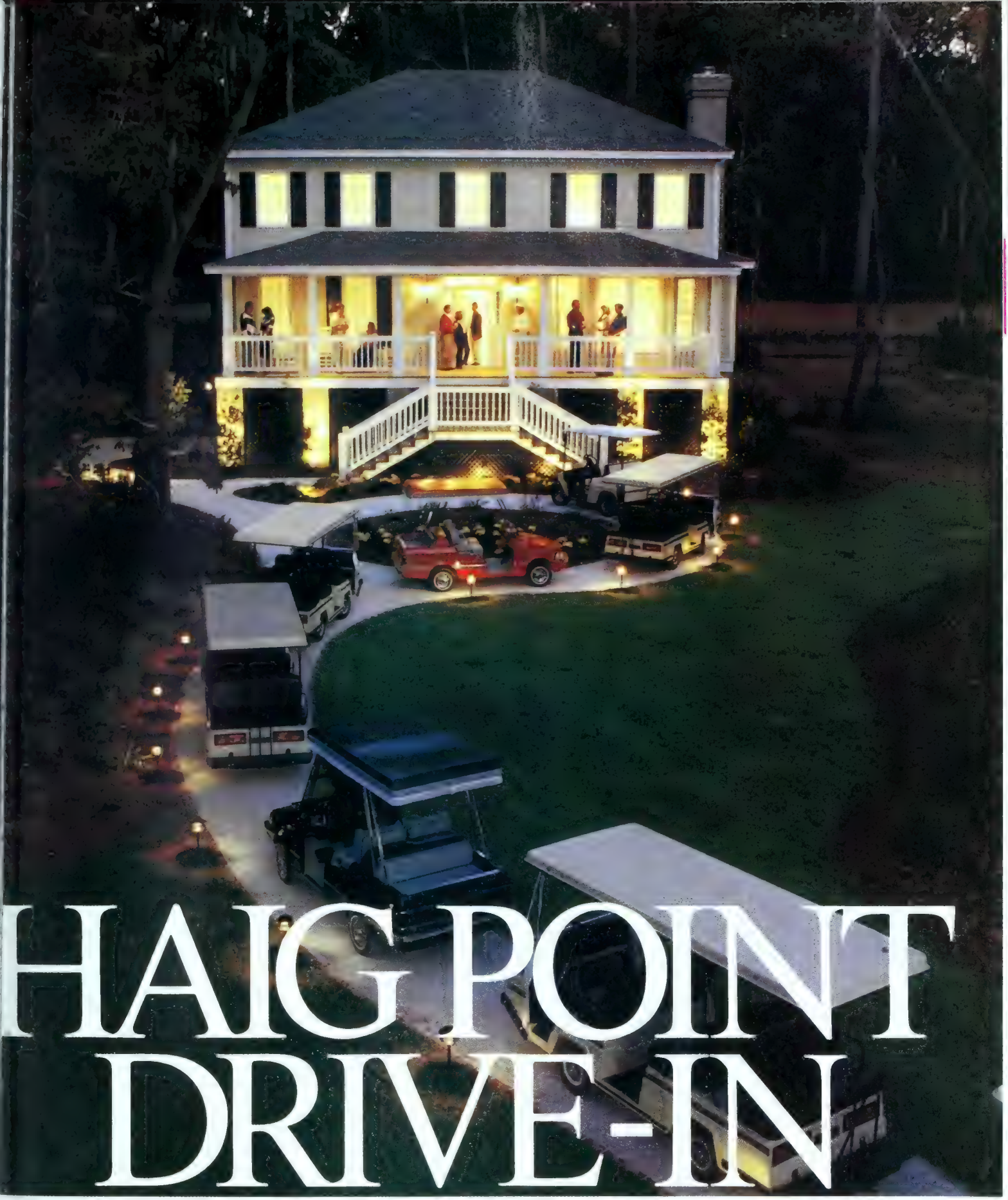
My own visit to this stately garden on the Ashley took place long after the camellias and the azaleas had stopped blooming, strewing the pathways with the radiant color of their petals. The crape myrtles had not yet begun to put in their word, but the roses were in full bloom. The soft green of the terraces where peacocks paraded, the deep blue of the Butterfly Lakes, the dark waters of Rice Mill Pond where swans glided by—all these bespoke a sense of place and of almost palpable time in Middleton's long history. Hurricane Hugo had hit hard here, destroying fences and some five hundred trees. But the live oaks, the Middleton Oak included, had ridden out the storm; only two were lost. The debris had been cleaned up, and Middleton showed only a few scars from its ordeal.

On my second evening here, the Charleston Symphony Orchestra played a pops concert on the greensward between the formal gardens and the stables. A crowd of at least one thousand souls had assembled to await the music in the gathering dusk. Children ran and chased balls. Teenagers and grown-ups hurled Frisbees. "W are not Hugo-nuts," said a placard by card table where a family spread out i corn bread and barbecue. In front the table they also spread out some le acies of Hugo—a limb from a falle tree, shingles from a roof destroye cans of tuna fish like those that had su tained them for weeks after the storm

The orchestra platform was right i front of the rubble of the old house damaged beyond repair by war and de stroyed by earthquake. The concer opened with "The Star-Spangled Ban ner." By the dawn's early light, the an them's words proclaim, a patriot too pride. Our flag was still there. Bot places and people can be survivors, an the comfort in that thought brought lump to the throat. ♠

Editor: Senga Mortime

For visitors information call (803) 556-6020



HAIG POINT DRIVE-IN

ve-in gatherings of friends – just a part he unique lifestyle at Haig Point. Step aboard our private ferry and cast from Hilton Head. Only a mile away his premier, carefree as well as car- e community on Daufuskie Island, uth Carolina.

Here you can purchase a luxury coun- club home from only $249,000, or island homesite from just $85,000, for weekend getaways, retirement or year-round living.

Then tee up on our top-ranked, members-only Rees Jones golf course. And get away from tourist crowds, noise and traffic forever.

Call now toll-free at **1-800-992-3635** to experience "A Taste Of Haig Point"– stay with us and view the outstanding real estate opportunities and the uncommon quality of our lifestyle. Or, write us at Haig Point Center, P.O. Drawer 7319, Hilton Head Island, S.C. 29938.

Haig Point definitely isn't for everyone. And that's the beauty of it.

HAIG POINT
on Daufuskie Island

ın the Property Report required by Federal Law and read it before signing anything. No Federal agency has judged the merits or value, if any, of this property. Void where prohibited by Property is registered with the New Jersey Real Estate Commission. Registration does not constitute an endorsement of the merits or value of the project. Obtain and read the N.J. Public ring Statement before signing anything. IL. App. #IL-90-178 #85-15-134 NJREC © 1991 International Paper Realty Corporation of South Carolina.

New Light

(Continued from page 146) purposes, while the Barcalo Manufacturing Co.'s potently simple 1940 Seven-in-One tool could just as well be an Ernst sculpture. The New York photojournalist Weegee, best known for his gruesome slice-of-life pictures, is here quite the elegant fantasist in his 1943 *Woman Shot from Cannon, New York*, a picture so stylized that it might have been done by Horst for a *Vogue* fashion sitting.

In no period of history has there been a closer relation between high art and object design than there was during the forties, and MOMA played a major role in encouraging it through its landmark design exhibitions, especially the 1949 show "Modern Art in Your Life," which stressed the symbiosis between contemporary art and utilitarian design. Here the biomorphic influence of surrealism is present in the sculptor Isamu Noguchi's 1944 boomerang-legged coffee table and the architect Charles Eames's softly embracing La Chaise chair of 1948. The use of organic materials and the sensuous celebration of their natural qualities—epitomized by the lustrous wooden bowls of the California craftsman James Prestini—stemmed from the wartime rationing of metals and synthetics, but the passion and inventiveness with which America's designers exploited nonessential resources was nothing short of inspired. So is one of the most arresting surprises in the exhibition: a ten-foot-high molded-plywood glider-nose component Eames designed in 1943 for the aircraft industry's war effort. This gracefully arching airplane part, recently acquired for the MOMA design collection, is now exhibited for the first time.

The war years of the forties were a very lean period for architecture, with commissions at a virtual standstill for the duration, except for military and defense construction. It is significant that aside from a few elegantly minimalist designs by Ludwig Mies van der Rohe, the most memorable architectural image in "Art of the Forties" is Paul Strand's talismanic 1944 photograph of an eighteenth-century New England clapboard church, the embodiment of the values America was fighting to defend.

There were still four years left to the forties after the war was over, and the sense of relief and liberation that followed the catastrophe are palpable in the almost immediate shift in the sensibility of the post-1945 works. Nothi sums up the change better than Her Matisse's sprightly caricature of Ge eral Charles de Gaulle in *Jazz*, the a ist's dazzling 1947 book of prints, which the formidable profile of the w hero becomes benign and decorative

In America, the emergent gener tion of avant-garde painters—wi Jackson Pollock, Willem de Koonin and Arshile Gorky chief among the —had at last freed themselves fro surrealism and with abstract expre sionism proclaimed that a new age the history of art had begun. Thei was the triumphant break with whi the forties ended, a decade many at t time were glad to see go and whi many today will be glad to see on again in this handsome thought-pr voking exploration of art in da times. ♠ *Editor: Susan Goldberg*

Credits for New Light on a Dark Decade . Pages 142–143—*From left:* Museum of Modern A New York, Gift of the Manufacturer, Carrozzeria Pin farina/photo Eric Boman; Museum of Modern Art, P chase; Museum of Modern Art, Given Anonymous Pages 144–45—*From left:* Museum of Modern Art, E gar Kaufmann Jr. Purchase Fund/photo Eric Boma Museum of Modern Art, A. Conger Goodyear Fund; M seum of Modern Art, Gift of the Photographer. Pag 146–47—*From left:* Museum of Modern Art, Gift Lewis & Conger/photo Eric Boman; Museum of Mode Art, Gift of the Designer/photo Eric Boman; Museum Modern Art/photo from the Office of Charles and R Eames; Museum of Modern Art, Gift of Edgar Ka mann Jr./photo Eric Boman.

Main Line

(Continued from page 152) "They're so beautiful and they tell a wonderful story," he says. "They display what was known about geography and history and science at the time, who was king, who the great settlers were, which nations were in power, which expeditions were being undertaken." Arader moved on to illustrations from the Western expeditions, eventually adding the watercolors originally executed for them. The latest stage is a serious interest in furniture as it relates historically and aesthetically to the maps and prints. "Look at that George II chair," says Arader of a Giles Grendey piece by the living room fireplace. "The baroque carvings have the same motifs as the cartouches that you will find on maps of the period."

Arader maintains an undiminished infatuation with the masters of printmaking. A series of Frémenville watercolors of butterflies and Ehret's engravings of hyacinths from *Hortus Nitidissimis* share his study with part of his valuable reference library; he chose a Barraband New Guinean bird of paradise for the entrance hall; some of the botanical watercolors Redouté painted for Empress Josephine hang in the breakfast room; and he and Valli sleep next to a large Audubon flamingo. The prints are restored in a lab in Oakwell's basement and "floated" in stylistically appropriate frames so that the edges of the paper are visible. "I believe in showing people exactly what they're getting," says Arader.

His approach to landscape design is equally unapologetic. With the help of Tony Holmes, he has created a new driveway that changes the entrance to the house from an oblique angle typical of patrician Philadelphia reserve to a wide-open view of the place, and the eleven-acre property is being replanted with scores of rare conifers. "M maternal great-grandfather was J seph Michell, of the Michell seed co pany," Arader says, "and as a thir generation Swiss-Italian on my fathe side, I can't help loving dirt." In a su ny corner, Lilli, Walter, and Josephin ages seven, six, and five, have planted flourishing seed garden. Valli's her tage rosebushes leading up to her p rennial beds are straight out o Redouté's flower studies. And ever spring the family's 30,000 tulips, hya cinths, and narcissus bloom in a displa worthy of Robert Thornton.

None of this would hold a split sec ond of Arader's peripatetic attention i it weren't *fun*. "Fun is why people col lect," he says, "not because they nee to. No one has ever bought a Redou watercolor to protect them from th rain." But then there's Oakwell, whe art and shelter go hand in hand. Trac Lord should have been so lucky. ♠

Editor: John Ryma

Candee Decorator

(continued from page 108) accepted too quickly. My family is very traditional," he added, "as people used to be in Spain." He went into banking after college and moved to New York in the early 1970s to open an office for a Spanish bank. When the bank was sold, seven years later, he found himself without a job. "The transition from banking to decorating sounds complicated," Pascua said, "but it came easily. I had an apartment on East 73rd, between Madison and Fifth—small, of course, but beautiful; I did it up, often with my own hands, and I loved it."

Even after he returned to Spain in 1975, Pascua visited New York every year. "It had the real glamour of creativity. What happened in New York reflected what happened in Europe. But then in the 1980s, when I was in New York last, it was all different—only money, money—and now Europe is more interesting to me." Fifteen years ago Pascua and a friend opened a restaurant in Madrid called Bogie, after Humphrey Bogart. "The place had been made over in the twenties or thirties as an art deco store, very strange, and we wanted to give it a little bit the feel of the movie *Casablanca*. It was altogether amusing. Everyone went there—cabinet ministers, transvestites, everyone. I soon had many people asking me to make things—restaurants and discos at first, because of Bogie, and then banks, because they knew I'd been a banker, and houses. So here I am—a decorator and designer."

And, of course, a host. The house is planned for people, envelops them, persuades them to be at their best. As he had said, the atmosphere is witty. (He claims to have instruments of torture in back of the bathroom for guests who don't behave, but I don't believe it.) The house also has an inbuilt informality that makes people happy to sit down anyplace and in any order. That is how Pascua Ortega likes it, and when it turned out that he had eleven women and only three men for dinner, he was not in the least perturbed. Nor were we. In fact, we couldn't have had a better time. ▲

Editor: Tara Tahbaz

Rural Gridlock

(continued from page 116) down to the electrical outlet at the bathroom sink, placed on center and on axis. Descartes would shave here. Gridded with squares and crossed by axes, the house seems to have a mind at heart.

The interior may be ordered and ordering, and yet the walls of small windows make it effortlessly light and surprisingly transparent. Standing in the middle of the house is like standing in the middle of the lawn. But the axial view out the back to the guesthouse/studio does not reveal the same Cartesian rationality. The tower is a dense stack of quizzical volumes with an unsunny presence, like a royal piece from a chessboard—figurative and complex, endowed with certain powers.

William conceived this addition as he was working on a high rise in Saint Paul, Minnesota, where he was exploring Platonic and not-so-Platonic forms: among them, tall, thin rectangular buildings with steeply pitched roofs pierced across the top. The same slender forms that punctuate the high rise in Saint Paul are almost monumental in the backyard at Shelter Island. Details are simple and the materials vernacular. The structure's power derives from enigmatic forms attenuated to exaggeration. They seem priestly: the trellis recalls torii gates in Japan, and the roofs Shinto shrines.

A prow of steps up to a terrace fronts the building, covered by a trellis with angled beams that force the view. The play of perspective compresses space, tensing the approach. The compression is all the more graphic because the tall roof provides a clear visual backdrop. The bedroom itself is a tall chamber, brightly lit with a skylight running the length of the gable.

Perhaps a young architect passing by expressed the most pointed appreciation of the renovated house and folly when he deposited a note in the Pedersens' shoes, which they customarily leave outside the kitchen. He gathered, he wrote, that the complex was designed by an architect who lived there. He would like to apply for a job. ▲

Editor: Heather Smith MacIsaac

CHADSWORTH COLUMNS



Authentic Replication of Greek and Roman Orders

Architectural Wooden Columns
Wooden Pedestals & Table Bases
French Gobelin Tapestries

Column, Tapestry or Table Base Brochure-$2.00 each
All Three Brochures-$4.00

Chadsworth Incorporated
P.O. Box 53268, Dept. 14
Atlanta, Georgia 30355
404-876-5410

Resources

DESIGN

Page 58 Montana Series Loosa chair, Claw-paw chair, to order from Nuovo Melodrom, NYC (212) 219-0013. Two Missiles in Every Backyard chair, $1,000, Hallie sofa, $8,000, O-zone chair, $1,000, or similar one-of-a-kind Ludick pieces, to order at Art et Industrie, NYC (212) 431-1661

PEOPLE

Page 72 Montmorenci Moiréd Stripe linen on living room chairs. Leopard Velvet silk/linen/cotton on center of armchair, to the trade at Brunschwig & Fils, NYC, Atlanta, Beachwood, Boston, Chicago, Dallas, Dania, Denver, Houston, Laguna Niguel, Los Angeles, Philadelphia, San Diego, San Francisco, Seattle, Toronto, Troy, Washington, D C

TRAVEL

Page 82 Christian Liaigre Collection furniture, at Christian Liaigre, Paris (1) 47-53-78-76. Cashmere wool/cashmere on armchairs, by Pierre Frey, to the trade at Clarence House, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Los Angeles, Philadelphia, Portland, San Francisco, Seattle, Troy. Eric Schmitt designs, at Neotu, NYC, Paris, En Attendant les Barbares, Paris

STYLE

Page 92 Gant Brodé Scabieuse gloves, Panier Tressé Kildare straw bag, Manchette Versailles cuff, Ballerine Brodée Persephone flat, Saadabad handbag, Les Jardins Suspendus de Babylone hat, all at Isabel Canovas, NYC (212) 517-2720

GRANDEE DECORATOR

Page 104 Glicine, 48"–51" wide, $247.50 yd, at Fortuny, NYC, for showrooms (212) 753-7153. **107** Marquis de Pierre cotton for curtains, to the trade at Clarence House (see above for pg 82). **108–09** Feather Stripe linen/cotton on walls, 52" wide, $100 m, from George Smith, NYC (212) 226-4747

RURAL GRIDLOCK

Pages 112–17 Contractor Kelley & Kelley, Sag Harbor (516) 725-2894. Custom cabinetry and furniture, designed by William Pedersen, made by Castle Woodcrafts, Pine Beach (201) 349-1519

THE EDUCATION OF JED JOHNSON

Page 118 Agra 19th-century carpet, similar at Doris Leslie Blau, NYC (212) 759-3715. Taffetas Ombré Borgia silk for valances, to the trade at Clarence House (see above for pg 82). Faille du Barry silk for curtains, Raphael Damask silk on fauteuil, to the trade at Brunschwig & Fils (see above for pg 72). Document on Venetian Velvet rayon/cotton on ottoman, to the trade at Decorators Walk, for showrooms (212) 319-7100. Custom handwoven silk on club chair and sofa, to the trade to order at James Gould Textiles, Riverside (203) 637-3062. Handwoven stair runner, similar one-of-a-kind custom rugs, to order from Elizabeth Eakins, NYC (212) 628-1950. **120** Damasco Imberline cotton/rayon on walls, to the trade at Old World Weavers, for showrooms (212) 355-7186. Brunschwig's Faille du Barry for curtains and canopy (see above for pg 72). Satin Sabrina silk on chair and ottoman, Velours Uni silk on chairs, to the trade at Clarence House (see above for pg 82). **122** Brunschwig's Faille du Barry (see above). Ninon Taffetas silk for dining room curtain, to the trade at Brunschwig (see above for pg 72). Wide Stripe linen/cotton on office walls, at Bennison Fabrics, NYC (212) 226-4747. Mahogany paneling, designed by Johnson/Wanzenberg, made by Bretton Woodworks, Bedford Hills (914) 666-6840. **124** Mural, by artist Pat Sturts, San Antonio (512) 828-5801. **125** Custom-color Strié Plaid on sofa, Fu-xian Floral silk on ottoman, Nice silk on chair, to the trade at Scalamandré, for showrooms (212) 980-3888

VINTAGE MODERN

Page 126 Tiles, to the trade at Leatherline, Bayside (718) 279-0356. **126–27** Stool, to the trade at Atelier International, for showrooms (800) 645-7254, in NY (718) 392-0300. Venini vase and bowl, similar at Fifty/50, NYC (212) 777-3208. Gold carpet, to the trade at Patterson, Flynn, Martin & Manges, for showrooms (212) 688-7700. Isadora linen on chair, to the trade at Donghia Textiles, for showrooms (800) 366-4442. Sabatini silver tea service, similar at Barry Friedman, NYC (212) 794-8950. Vase at right, similar at Muriel Karasik, NYC (212) 535-7851. **128–29** Florence Knoll sofa, Womb chair, to the trade from KnollStudio, division of Knoll Group, for showrooms (800) 223-1354. Aquarium, designed by American Design, NYC (212) 334-1223. **129** Chandelier, similar at Delorenzo 1950, NYC (212) 535-8511. Printed cowhide on chairs, to the trade at Teddy & Arthur Edelman, NYC (212) 751-3339. **130** Arles Check cotton/Dacron for bedcover, to the trade at Jack Valentine, for showrooms (212) 473-3913. Hoffman Check cotton/viscose on bolsters, to the trade at Kirk Brummel, for showrooms (212) 477-8590. Kirkwood Cloth rayon/linen/cotton on headboard, to the trade at Bailey & Griffin, for showrooms (215) 836-4350. Custom bed, from Massartre, Brooklyn (718) 499-8296. Sconces, similar at Delorenzo (see above). Vase, similar at Muriel Karasik (see above). Panton chair, similar at Fifty/50 (see above). **131** Refrigerator with French doors (#UR036DT), by Traulsen & Co., for dealers (800) 542-4022, in NY (718) 463-9000

WEDGWOOD LEGACY

Pages 132–36 Lyn Kavanagh Interiors, Wilmette (708) 251-3821. **132** Black basalt cup/saucer, $50 (special order), Odessa Jasper ware vase, $92, at Waterford Wedgwood, for stores (800) 677-7860. **135** Stately Homes Collection Chippendale-style armchair at left (#5045), $3,072 COM, from Baker Furniture, 917 Merchandise Mart, Chicago, IL 60654. **136** Wedgwood Jasper ware Portland vase, $10,000, from Leo Kaplan, NYC (212) 249-6766, or Waterford Wedgwood (see above)

THE COMFORT FACTOR

Pages 138–39 Handmade wallpaper, to order from decorative artist Richard Cava, NYC (212) 932-2839. Hampstead chenille on chair and ottoman, to the trade at Donghia Textiles, for showrooms (800) 366-4442. **139** Faux finishes on mantel, by Cava (see above). **140** Grenoble viscose/silk, to the trade at Clarence House (see above for pg 82). Chairman with Gold wineglasses, from Ralph Lauren Tabletop Collection, by Waterford Wedgwood, for stores (800) 955-1550. **141** Tavistock cotton/rayon/flax on chair, to the trade at Cowtan & Tout, for showrooms (212) 753-4488

MAIN LINE IMPRESSIONS

Page 149 Landscape, by landscape designer Tony Holmes, Philadelphia (215) 828-0367. **152–53** Custom-built Smallbone Unfitted Kitchen, to order from Smallbone, NYC, Greenwich, Los Angeles, Washington, D.C

DOMESTIC DIPLOMACY

Page 156 Trompe l'oeil, by decorative painter Pat Sturts, San Antonio (512) 828-5801

DESIGNING MEN

Pages 160–61 Brass chair, similar at Maison Gerard, NYC (212) 674-7611. Bouclé Franklin cotton/wool/viscose on chair, to the trade at Clarence House (see above for pg 82). Jean-Michel Frank style armchair, to order from Michael Formica, NYC (212) 620-0655. Tiger Axminster-weave carpet, to the trade at Stark Carpet, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Houston, Los Angeles, Philadelphia, San Francisco, Troy, Washington, D C; Gregory Alonso, Cleveland, Shears & Window, Denver, Dean-Warren, Phoenix. French andirons, c. 1800, similar at Reymer Jourdan Antiques, NYC (212) 674-4470. Plant stand, Venetian glass 1950s lamp, similar at Reymer Jourdan (see above). Wrought-iron chair, c. 1940, similar at Mobili Decorative Arts, Washington, D C (202) 234-3262. Ashanti on headboard, 45½" wide, $237 yd, at Fortuny, NYC, for showrooms (212) 753-7153. Regalaire carpet, to the trade at Stark (see above). **162** Larsen chairs, similar at Skank World, Los Angeles (213) 939-7858. **164** Patio Stripe cotton, to the trade at Cowtan & Tout, for showrooms (212) 753-4488. Canvas rug, designed by Sam Blount, painted by Alicia Leatherbury, NYC (212) 366-4920. Giacometti Zoo cotton for tableskirt, to the trade at Clarence House (see above for pg 82). Plain Linen for curtains, to the trade at Stroheim & Romann, for showrooms (718) 706-7000. French antique linen shams, Marseilles linen bedcover, 1870, similar at Françoise Nunnalle, NYC (2[illegible] 246-4281. **165** Scala Metisse linen/cotton, [illegible] Moon, and Stars chintz for pillows, to the trade Brunschwig (see above for pg 72). New Rustic [illegible] sal/coir carpet, to the trade at Stark (see abo[illegible] Stripe cotton on furniture, to the trade at Henry [illegible] vin Fabrics, for showrooms (415) 863-1944.

GREAT IDEAS

Page 177 Dioricis porcelain, by Christian D[illegible] $375 5-pc place setting, at fine department sto[illegible] Full-lead crystal cruets, by Paloma Picasso, $[illegible] ea, at Villeroy & Boch Creation, NYC (212) [illegible] 2500. Orsay Bleu crystal water goblet and ch[illegible] pagne flute, $105 ea, from Baccarat, for st[illegible] (800) 847-3004, in NY (212) 696-1440. Lapis s[illegible] plate with lapis candlesticks, $210 sm, $240 lg, at Cartier Boutiques. Orbit stainless-steel flatware [illegible] Ward Bennett for Sasaki, $80 5-pc place settin[illegible] fine department stores. Art Deco silver-plate [illegible] and pepper, $125 pr, at Pavillon Christofle, N[illegible] Beverly Hills, Chicago, San Francisco. Vector c[illegible] tal bowl, $1,250, from Baccarat (see above). [illegible] $45, at Lexington Gardens, NYC (212) 861-4[illegible] Stately Homes Collection Regency-style in[illegible] center table (#5165), $6,486, from Baker Fu[illegible] ture, 917 Merchandise Mart, Chicago, IL 606[illegible] Haseley Court wallpaper, to the trade at Quadr[illegible] for showrooms (212) 753-2995. **178** Russian c[illegible] sole table with veneer and faux marble top [illegible] 5522), $5,038, from John Widdicomb, to the tr[illegible] at Baker, Knapp & Tubbs, NYC (212) 779-88[illegible] Damasco Primavera linen/cotton, to the trad[illegible] Clarence House (see above for pg 82). Kevork [illegible] Cholakian paintings, Tulips, $2,800, Melo[illegible] $4,000, Pears, $1,400, at Karen Warshaw, N[illegible] (212) 439-7870. Lucia china, $165 5-pc place [illegible] ting, from Lenox China, for stores (800) 635-3[illegible] 19th-century pitcher, $175, at Karen Warshaw [illegible] above). Enchanted Forest brass candlesticks [illegible] Michael Aram, at Barneys New York, NYC; [illegible] ments, Chicago, Wilder Place, Los Angeles [illegible] gnette, San Francisco. Banana-leaf gold wash[illegible] brass napkin rings, by Mark Rossi, $14 ea, at Le[illegible] chen & Ramos, NYC (212) 288-6391. Josephine [illegible] descent silk, to the trade at Gretchen Bellinger [illegible] showrooms (518) 235-2828. Ophelia linen [illegible] kins, $35 ea, at Nancy Koltes, NYC; Bergd[illegible] Goodman, NYC; E. Braun, NYC. Biches cry[illegible] vases, 1932 design, $775 ea, at Lalique, NYC; N[illegible] man Marcus. Nature pâte-de-verre/silver-p[illegible] forks and spoons with bronze accents, $150 ea[illegible] Daum Boutique, NYC (212) 355-2060. Marrake[illegible] porcelain, $35 ea salad, $60 ea dinner, from Fit[illegible] Floyd, for stores (214) 484-9494. Cactus flov[illegible] pâte-de-verre cellars, $95 ea, porcelain teacu[illegible] with 24-kt gold finish, $475 ea, at Daum Boutiq[illegible] (see above). Early 19th century creamer, similar[illegible] Karen Warshaw (see above). Golden Encha[illegible] ment electroplate flatware, $112.50 5-pc place s[illegible] ting, by Oneida Silversmiths, at fine stores. Ofe[illegible] champagne flutes, by Wilke Adolfsson, $65 ea. [illegible] New Glass Gallery, NYC (212) 431-0050. Cathac[illegible] frosted-crystal/glass goblet, champagne flu[illegible] champagne flat, $35 ea, by Sasaki, at fine depa[illegible] ment stores. **179** Bird mini-tureens and stand[illegible] Pont aux Choux reproductions, $225 ea, by Mot[illegible] hedeh, at fine stores. Masterpiece Pink china s[illegible] vice plates, $65 ea, by Gorham, at fine store[illegible] Floral arrangement, by Debra Felberbaum, [illegible] Flowers Forever, NYC (212) 308-0088. Tomr[illegible] crystal, $230 water goblets, $230 wine goble[illegible] $730 decanter, from Saint Louis Cristal, for stor[illegible] (212) 838-3880. Royal Pearl silver-plate flatwar[illegible] $200 5-pc place setting, by Arthur Price of E[illegible] gland, at Neiman Marcus. Villars silver-plate s[illegible] and pepper, $95 pr, at Pavillon Christofle (se[illegible] above). Meadow linen/cotton napkin, $27. Ve[illegible] sailles tassels, $25 pr, at Nancy Koltes Fine Liner[illegible] & Textiles, NYC (212) 995-9050. Celeste S[illegible] Stripe, to the trade at Brunschwig (see above for p[illegible] 72). 18th-century Italian bench, at Florian Pap[illegible] NYC (212) 288-6770. Florentine neoclassical g[illegible] lacquer chair, sold as set, at Florence de Dar[illegible] pierre Antiques, NYC (212) 966-1357.

ALL PRICES APPROXIMATE

ed Johnson

ntinued from page 124) of time in the mpany of antiques dealers and de- ner-craftsmen, such as the late Jack rgis, a dressmaker who loved an- ue fabrics and who made exquisite tains, some of them for Johnson. hey were like beautiful couture sses," he says. Hargis "always had b bags in his hands with little scraps l sketches, and he was always run- g, like the Mad Hatter." It was, in rt, from people like Hargis—the last a long line of unassuming connois- rs—that Johnson acquired his con- erable knowledge of antiques and rics. "They're all gone now," he la- nts. "There's no sense of discovery, treasures hidden away. Everything ut in the open with a spotlight on it." t then, with a sheepish smile, he ds, "I sound like an old person."

Looking back on his relatively young reer, as well as forward to the next cades, Jed Johnson is characteristi- lly modest. "It would have been won- rful if I'd had the education, but I ln't," he says matter-of-factly. "What ad was the opportunity." ♠

Editor: Jacqueline Gonnet

USE & GARDEN IS A REGISTERED TRADEMARK OF VANCE MAGAZINE PUBLISHERS INC. PUBLISHED ROUGH ITS DIVISION, THE CONDE NAST PUBLICA- NS INC. COPYRIGHT © 1991 BY THE CONDE NAST BLICATIONS INC. ALL RIGHTS RESERVED. PRINTED U.S.A.

use & Garden (ISSN 0018-6406) is published nthly by The Condé Nast Publications Inc., 9100 shire Boulevard, Beverly Hills CA 90212. PRINCI- L OFFICE: 350 Madison Avenue, New York NY 017. Bernard H. Leser, President; Eric C. Anderson, ce President–Treasurer; Pamela van Zandt, Vice sident–Secretary. Second-class postage paid at verly Hills CA and at additional mailing offices. Au- rized as second-class mail by the Post Office De- rtment, Ottawa, and for payment of postage in cash. gazine Registration File No. 9016. Canadian Goods d Services Tax Registration No. R123242885. Sub- riptions, in U.S. and possessions, $24 for one year, 6 for two years; in Canada, $41 for one year, includ- GST. Elsewhere, $43 for one year, payable in ad- nce. Single copies: U.S. $4, Canada $4.50. For bscriptions, address changes, and adjustments, te to House & Garden, Box 53916, Boulder CO 322. Eight weeks are required for change of ad- ss. Please give both new address and old as print- on last label. First copy of a new subscription will be iled within eight weeks after receipt of order. Manu- ripts, drawings, and other material submitted must accompanied by a stamped, self-addressed enve- e. However, House & Garden is not responsible for ss, damage, or any other injury as to unsolicited anuscripts, unsolicited artwork (including but not lim- d to drawings, photographs, or transparencies), or y other unsolicited material.

bscription inquiries: Please write to House & rden, Box 53916, Boulder CO 80322 or call (800) 4-1520. Address all editorial, business, and produc- n correspondence to House & Garden Magazine, 0 Madison Ave., New York NY 10017.

OSTMASTER: Send address changes to ouse & Garden, Box 53916, Boulder CO 80322.



THE BEACH IS ONLY THE BEGINNING.

How could you improve upon ten miles of Atlantic beach on an incredibly beautiful island? With four championship golf courses by Nicklaus, Player, Fazio. And now a breathtaking Ocean Course by Pete Dye. Perhaps by nothing more than calling it home. Write P.O. Box 12001, Charleston, SC 29422. Or call 1-800-277-7008.

Name

Address

City Phone

Kiawah Island

THE CATALOG OF FINE AMERICAN CLASSICS



HARVEST almanac

Distribution Center • 100 Enterprise Place • P.O. Box 7037 • Dover, Delaware 19901-9998 • 1 • 800 • 441 • 6681

CALL FOR A FREE CATALOG

Gandee

AT LARGE

Elsa Klensch has style

I'm standing in the marble-lined bathroom of Suite 1418 at the Mark Hotel in Manhattan, and I'm watching Elsa Klensch tease her bangs. She's wearing basic Bill Blass black, a gold Isabel Canovas leaf-motif necklace, and Maud Frizon pumps, and she's concentrating on those bangs like nothing I've ever seen—feverishly working each combful of jet black hair until the whole rises, like a yeast-filled cake, like a helium-filled balloon, like a perfect wave swelling across the ocean of her forehead. "Why are you teasing your bangs?" I query, trying to sound as casual as the situation. "I have a long face," explains Elsa. "Like yours. Terrible for television!"

Elsa knows what's good and what's bad for television because for the past decade Elsa has been the star of *Style with Elsa Klensch*, a thirty-minute weekly cable television show that covers the ostensibly glamorous worlds of fashion, beauty, and decorating. As Elsa fans know, tuning in to CNN means a smorgasbord of delights from the good life—possibly a profile of New York decorator Robert Metzger, maybe an inside peek at the exercise regimen of a "hot" young model, perhaps an invitation to tour Giorgio Armani's private retreat on the coast of Italy. Elsa's venue is wide. *Style*, you see, has many components.



Nonetheless, one suspects that the ace up Elsa's couture sleeve, the card that draws in 1 million viewers each week, is the guarantee of a coveted front-row seat alongside the runways of New York, London, Paris, Milan, and Tokyo. Just like Elsa's. And, after *Style*'s peripatetic film crew has captured the vision of twenty-year-old Claudia Schiffer sashaying down the Chanel runway in a $4,715 gold leather jacket and leaving-little-to-the-imagination leggings by Karl Lagerfeld, there's always the added treat of Elsa herself, smiling and nodding backstage, bangs buoyant, eyes riveted to the ponytailed couturier as he answers her ever-enthusiastic inquiries about the new colors for spring, about the emphasis of this season's silhouette, about the sudden significance of Lycra.

"You have to be *absorbed* in an interview," said Elsa, when quizzed about her on-camera deportment. "A
even if you're not, you should look as though you a
Barbara Walters is the great one for that; she gives
wholehearted soul." Unlike Barbara Walters, howev
or Diane Sawyer, for that matter, Elsa never criticiz
never brings up anything unpleasant: "But didn't y
say three months ago that hemlines were up to stay?" N
none of that. "I don't think it's my job to be destructiv
explains Elsa. "My show is about good things."

On the other hand, and to her lasting credit, Elsa nev
gushes, never comes across as breathless, never appe
to be oiling up to her subjects, never forgets, in sho
that her mission is professional. "What I want to show
the beauty of life, the beauty of design," she offers. "It'
marvelous thing for civilization, and nobody else is doi
it. I don't care about personalities. Personalities are
overexposed they're boring. *People* magazine can ta
care of that. Karl Lagerfeld could kill his mother, and
just ask him about the design of his clothes. What I ca
about is 'Is this a well-designed collection?' " And wh
it's not? "I don't run it."

Considering the power of television, I asked Elsa if d
signers ever tried to wine and dine her for a bit more a
time. "I'm past that," she sniffe
confessing, however, that Caroly
Roehm could always be counted
for Oreo cookies. But perhaps El
was never really susceptible to su
bush-league bribery. After all, sh
a well-seasoned pro who spent yea
toiling away at *Women's Wear Dai*
Harper's Bazaar, and *Vogue*. "I st
think of myself as a print journalist
she says. "I write my copy, I produ
my show, I work." I asked Elsa if sl
missed the relative anonymity
print journalism, if she dreaded th
looks she gets on the street. "Actua
ly, I like that part of it," she said. "I'
amazed at the number of aut
graphs I sign." On the downsid
Elsa added that she has "learne
never to go out unless I have makeu
on, unless I'm dressed up."

> "Karl Lagerfeld could kill his mother, and I'd just ask him about the design of his clothes"

Speaking of getting dressed u
I thought it only fitting to ask wh
in Elsa's opinion, was the best American designer no
at work. "I don't want to say," said Elsa. "They'll all g
upset." She's probably right. Assuming, of course, th
she was correct when she said, minutes later, "All d
signers can be horrible, petty, and miserable." This poi
I didn't doubt. Nor did I take it as a sign of Elsa's b
ing remiss that I'd never know it from watching *Sty*
with Elsa Klensch.

Charles Gande

& Garden
April

3 9042 02953388 9

HG

HOUSE & GARDEN

ENGLAND TODAY

reat Country Houses

ecorating: The New London Looks

he English Art of Gardening



BURLINGAME
MAR / 1991
LIBRARY



Entertain Yourself. The Baker Georgian Collection.



Design and craftsmanship at the Baker level will add satisfaction to many private moments. The 18th century Georgian Collection of figured walnut is now available through fine retailers. Send $4.00 for a catalogue. Baker Furniture, Dept. 763, 1661 Monroe Ave., N.W., Grand Rapids, MI 49505.

Baker
FURNITURE

SHOWROOMS IN ATLANTA, BOSTON, CHICAGO, CLEVELAND,DALLAS, DANIA, HIGHPOINT, HOUSTON, LAGUNA NIGUEL, LOS ANGELES, MINNEAPOLIS, NEW YORK, PARIS PHILADELPHIA, SAN FRANCISCO, SEATTLE, TROY AND WASHINGTON D C

NANCY CORZINE

Furniture and Text



©Nancy Corzine

Nancy Corzine
8747 Melrose Avenue
Los Angeles, CA 90069
213-652-4859

New York San Francisco Dallas Houston Denver Laguna Niguel

REGATTA

TRADITIONS









INTERNATIONAL FASHION

HAUPT-SCHATTNER & MARX

PROFILES

Sinclair Melson
Traditional English Upholstery

Elegant Furnishings Made to Your Specifications

Meticulously Engineered European Cabinetry,
Custom Upholstery, Occasional Furniture and Accessories.

Through your Architect or Interior Designer.

BY APPOINTMENT TO
HER MAJESTY QUEEN ELIZABETH II
UPHOLSTERERS

Feltham, Middlesex, TW13 6DB, England.



PROFILES

New York Design Center, 200 Lexington Avenue, Suite 1211, New York, New York. (212) 689-6903.
Boston Design Center, One Design Center Place, Suite 432, Boston, Massachusetts. (617) 737-3242.

VERY SAKS FIFTH AVENUE



TRENGTHENING THE IMPACT OF BLACK AND WHITE...THE POWER OF VIVID PRINTS. FROM THE DESIGNER SPORTSWEAR COLLECTION AT AKS FIFTH AVENUE, MAX MARA'S DOUBLE-BREASTED WHITE LINEN JACKET WITH SILVERTONE BUTTONS, SIZES 2 TO 14, $295 (98-206); BLACK RAYON JERSEY TANK, S,M,L, $118 (98-207); MULTI-COLOR FLORAL SILK PAREO SKIRT, SIZES 2 TO 14, $325 (98-208). TO ORDER BY PHONE, CALL -800-345-3454; BY FAX, 1-800-221-3297. TO RECEIVE A COPY OF OUR LATEST FOLIO CATALOGUE, CALL 1-800-322-7257. WE ACCEPT AMERICAN EXPRESS, DINERS CLUB, MASTERCARD, VISA AND DISCOVER.


COLEFAX AND FOWLER
FABRICS AND WALLPAPERS
Exclusively distributed in the USA by:
COWTAN & TOUT
D & D BUILDING, 979 THIRD AVENUE, NEW YORK, NY 10022. TELEPHONE: 212-753-4488
FABRIC: Chair, curtains, DAUPHIN

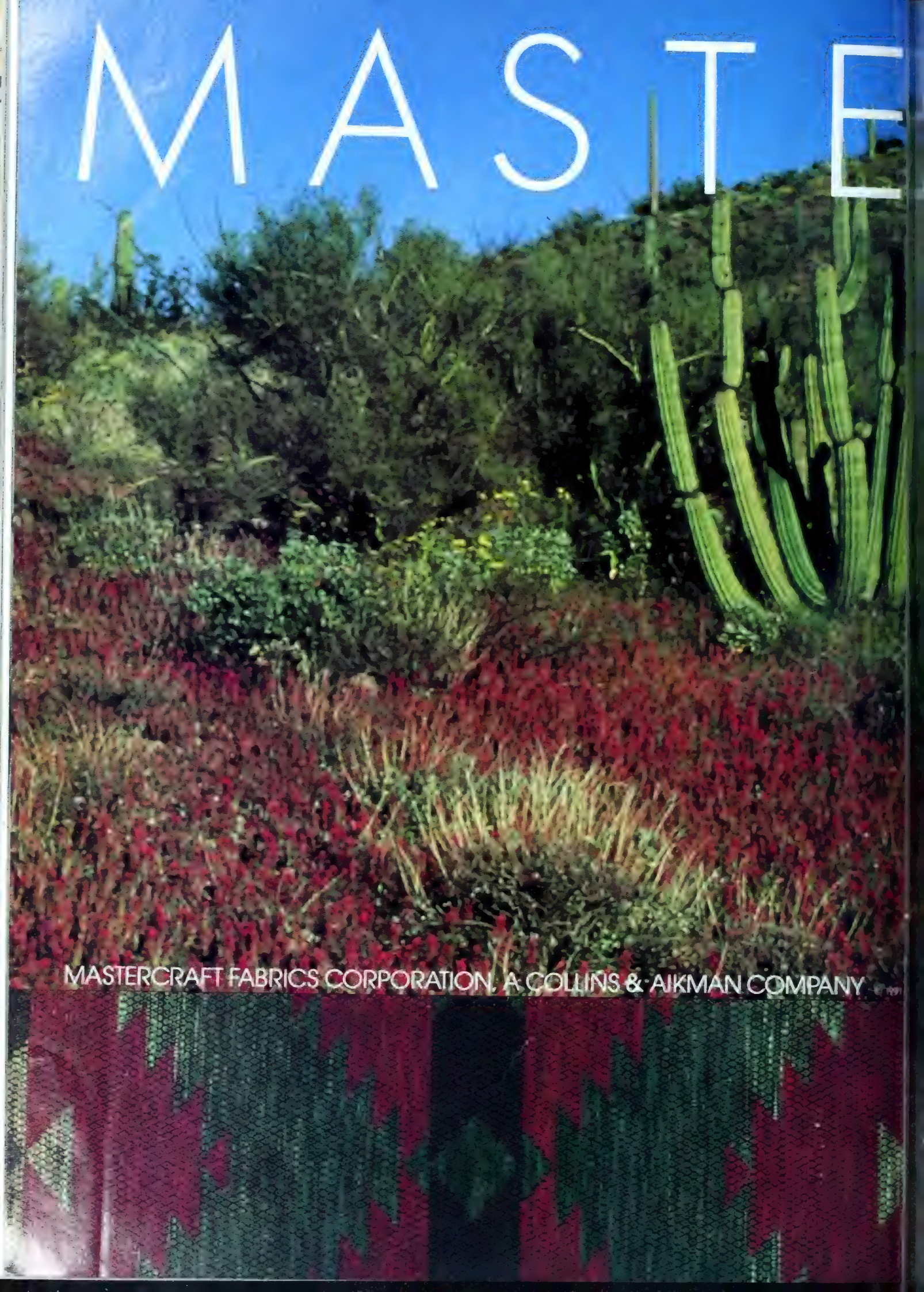


MONTBLANC® Solitaire®

The art of writing.

MONT BLANC

Available at fine jewelers, department stores, quality stationers and other select retailers
Koh-I-Noor Inc. (800) 877-4810 In Canada, (416) 670-0300


MASTE
MASTERCRAFT FABRICS CORPORATION, A COLLINS & AIKMAN COMPANY

CRAFT

JACQUARD FABRICS



Lancôme enters the world of Chrono-cosmetology

NOCTOSÔME

SYSTÈME RÉNOVATEUR de NUIT

Renewal Night Treatment

Wake up to more beautiful-looking skin.

At night, after facing the day's aggres[sions] the skin's natural biological rhythms turn to its renewal a[ctivity]. At the same time, Noctosôme…with its uniqu[e] time-released Niosôme System Tec[hnology]

- provides for the accumulation of a [precious] nightly reservoir of "Niosôme" microsphere[s] containing specific elements
- allows accurate, targeted and gradual transport of its special ingredients in this time-released fashion to surface layers of the skin
- unlike traditional nighttime formulations…combines the qualities of an extraordinary texture that is both light and luxurious in its feel

The re[sult] is infinite beauty action every night…fresher, clearer, more beautiful-looking skin every morning.

NOCTOSÔME RENEWAL NIGHT TREATMENT…Isn't it comforting to know that while your body takes care of you on the inside, Lancôme takes care of you on the outside?



LANCÔME

PARIS



ESPRIT

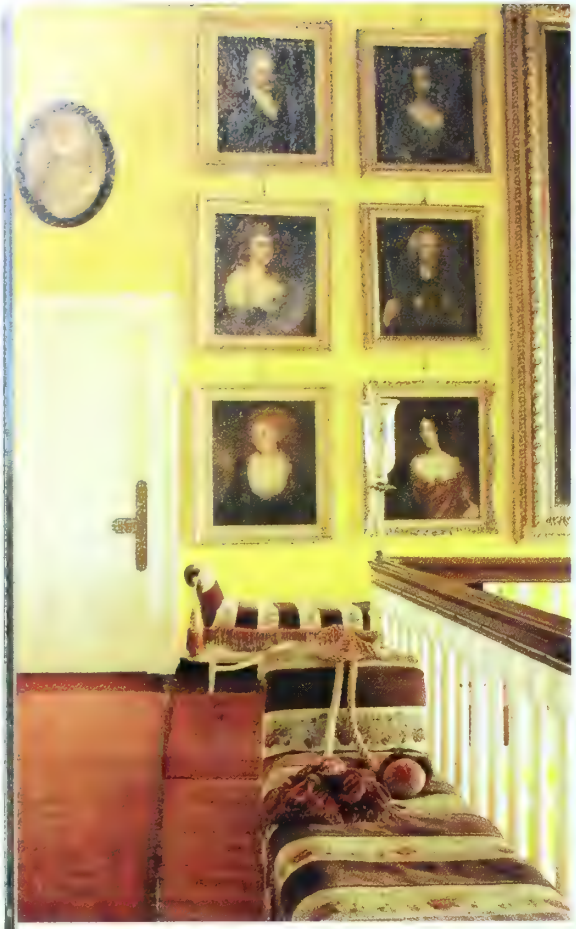
Esprit de Corps: a common spirit of camaraderie, enthusiasm and devotion to a cause among the members of a group.
Esprit, 939 Minnesota Street, San Francisco, CA 94107

Photography: Peggy Sirota



HOUSE & GARDEN APRIL 1991 Volume 163, Number 4

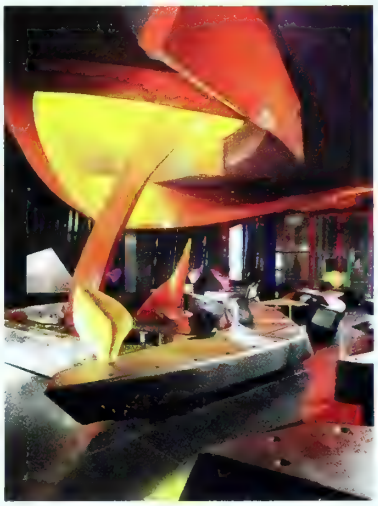
HG



Family portraits in Burton Constable Hall. Page 110.



COVER *Rosamund Wallinger and friends mow the lawn of the Manor House at Upton Grey. Page 118. Photograph by Christopher Simon Sykes.*





Satinwood armchair by Thomas Chippendale the Younger. Page 142.

APRIL



Zaha Hadid–designed the restaurant interior, above. Page 162. Left: A heraldic lion surveys the grounds at Syon House. Page 180.

FEATURES

Family Treasure *by Gervase Jackson-Stops* **110**
The house of an old Yorkshire line is gloriously restored

In Gertrude Jekyll's Footsteps *by Adrian Higgins* **118**
True to the ideals of arts and crafts gardening, an Englishwoman rebuilds a historic landscape

An American in London *by Martin Filler* **126**
Robert Venturi's new Sainsbury Wing at the National Gallery is Great Britain's architectural event of the year

A Laboratory for Eccentricity *by Stephen Calloway* **130**
A decorative arts historian and a ceramist experiment with design in a Georgian house

Folly for All Seasons *by Leslie Geddes-Brown* **136**
A gentleman's temple exerts a timeless pull

The Younger Chippendale *by Martin Filler* **142**
One of England's most gifted furniture makers emerges from the shadow of his famous father

The White Album *by Janet Abrams* **146**
John Pawson is London's high priest of minimalist design

Victorian Intrigue *by Eve M. Kahn* **148**
In a Chelsea town house, art dealer Ivor Braka finds the origins of the modern movement in late Victorian sty

Harmony in Wiltshire *by Susanna Moore* **154**
Decorator John Stefanidis brings his signature urbanity to a country estate

Avant-Garde for Export *by Charles Gandee* **162**
A new restaurant in Japan explains why London-based architect Zaha Hadid has built so little in Britain

Return to the Manor *by Guy Nevill* **164**
Christopher Gibbs unwinds in his ancestral home with his own and other people's heirlooms

Secret Gardens *by Christopher Simon Sykes* **170**
Some of England's choicest plots are behind high walls

Charmed Lives *by John Russell* **176**
Sir Stephen and Lady Spender cultivate the art of friendship in a house filled with mementos

Noble House *by Nancy Holmes* **180**
Three generations of Percys enjoy Robert Adam's neoclassical grandeur


DONNA KARAN
NEW YORK
hosiery

Louis Vuitton. The spirit of travel.





LV True travelers are particularly demanding. They journey across great distances and different climes, constantly in search of what is authentic and essential. For these travelers, Louis Vuitton conceives travel instruments, luggage and accessories which are at once both highly functional and highly refined.

For these demanding few, our master craftsmen keep alive the tradition which first defined the art of travel. The tradition of Louis Vuitton, born in 1854 and still unique. Louis Vuitton creations can be found at the exclusive Louis Vuitton stores in Paris and the other great cities of the world.

LOUIS VUITTON
MALLETIER À PARIS

MAISON FONDÉE EN 1854

DEPARTMENTS

Contributors Notes 32

Notes *The New and the Noteworthy* **43**

Decoration *by John Claridge* **50**
Suites at the Dorchester Hotel decorated by Oliver Messel recover their original glamour

Workroom 54
Traditional techniques gain new luster in the hands of contemporary artisans

Travel *by Mary Hilliard* **70**
Two friends trek through the rugged Cornish countryside

Design *by Heather Smith MacIsaac* **76**
Furniture designer Cebuan de la Rochette dives for ideas in the South Seas

Food *by Rhoda Koenig* **78**
Five restaurants in London offer a feast for students of class and character

People *by Charles Gandee* **82**
From parties to films, designer Michael Howells is suddenly in the spotlight

Gardening *by Barbara Walder* **86**
Alan Titchmarsh is England's expert on horticultural one-upmanship

Shopping *by Eve M. Kahn* **90**
From porcelains to paisleys, London's shops stock the finer things in life

Classics *by Charles Maclean* **100**
On the isle of Guernsey, Victor Hugo composed an ode to Victorian excess

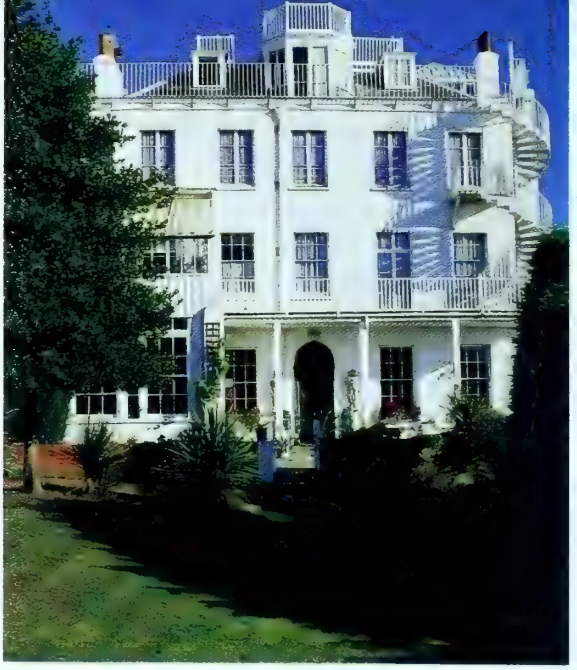
Style *by Wendy Goodman* **106**
With maps as their guide, worldly designers chart a new course for spring

Editor's Page *by Nancy Novogrod* **109**

Great Ideas *by Janet Abrams* **191**
In well-heeled Hampstead, two collectors conjure a thoroughly modern folly

Resources *Where to Find It* **209**

Gandee at Large *by Charles Gandee* **212**
Nick Ashley: life after Laura



Hauteville House, Victor Hugo's residence-in-exile on the isle of Guernsey. Page 100.

HG





Mosaic jewel box from Guinevere Antiques. Page 90.

APRIL



On chair, hand-painted linen slipcover by Lesley Heale. Page 54.



Bistrot 190, above left, a hangout for London chefs. Page 78. Left: Moschino dress maps the boot of Italy. Page 106.

LORD & TAYLOR



THE MODERN CLASSIC.

COCO

MYSTERIOUS. PROVOCATIVE. SENSUOUS.

BMW IN
THE NEAR-ZERO-M

From its beginnings, over 70 years ago, BMW has enjoyed an unparalleled reputation for developing engines with the most advanced technology.

And now, BMW introduces the new 2.5-liter M50 engi A power plant so ingenious engineered, it doesn't requ valve or timing adjustment during its regular service a maintenance checks—mere



ODUCES ITENANCE ENGINE.

e simple routine of changing e oil, filters and plugs. Best all, it has completely elimi- ted the distributor.

BMW's computerized engine nagement system has now been advanced to where, for example, it continuously self-tunes the engine, adjusts it for cold temperature starts and monitors thirty different functions to assist your dealer with service diagnostics.

Affording the owner of the 525i not only a smooth running and dependable power source, but also one that costs considerably less to own.



Six cylinders and 24 valves have now also boosted output 12%, to an energetic 189 hp.

And, incredibly, this added power has not come at the expense of fuel economy.

All of which serves to make a sedan already recognized for superior safety, comfort and poise, an even more exceptional value.

For more information about the 525i and its new M50 engine, call 800-334-4BMW. Or visit your nearest BMW dealer.

Just remember—with this car you won't have to be back for some time.

THE ULTIMATE DRIVING MACHINE.

MW of North America, Inc. The BMW trademark and logo are registered.



A fluid bending of time in space: The Movado Horizon Museum Watch.

The dark synthetic sapphire crystal flows from the gold bezel. The leather strap forms a harmony of line. The "dot" seems almost liquid. Yet, from the inside out, its technology is of the future.

MOVADO

The Museum® Watch.

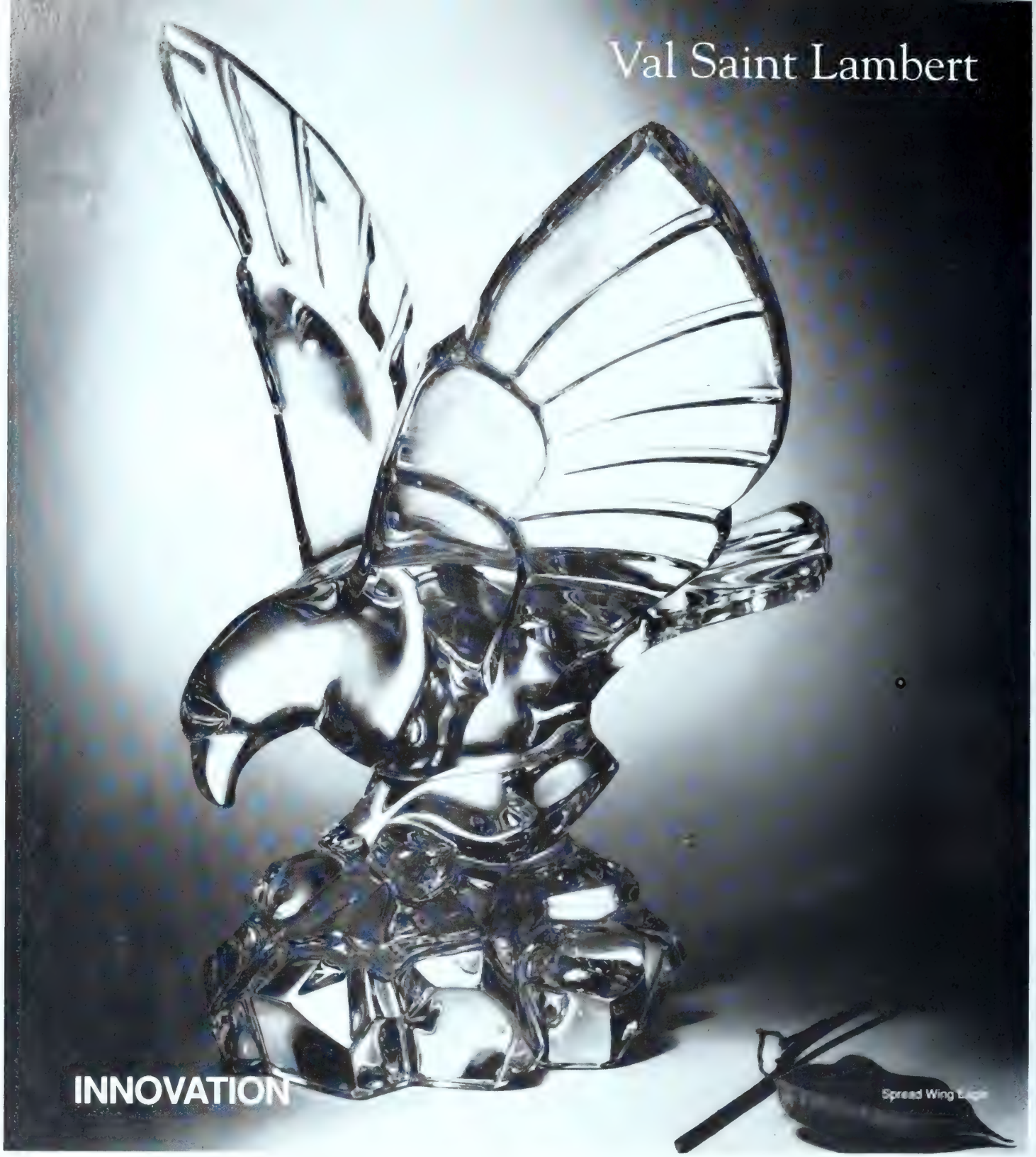
MACY'S BULLOCK'S



Clothes that feel good because they are.

680 FIFTH AVENUE AT 54TH STREET NEW YORK 10019
TEL (212) 975 0250
900 NORTH MICHIGAN AVENUE CHICAGO ILLINOIS IL60611 TEL (312) 787 0225
THE AQUASCUTUM SHOP AT BULLOCK & JONES 340 POST STREET SAN FRANCISCO CA94108 TEL (415) 392 5633

Aquascutum
IN A WORD *quality*



Something newly introduced. Combining revolutionary concepts with centuries of tradition. Continuous casting ovens and pearwood tools. Modern Design and Classic Rich Cut. Appreciating the importance of symmetry. Val has been making the finest crystal in the world since 1826.

Val Saint Lambert

Geary's **Macy's California** **Shreve, Crump & Low**

Found at finer department and specialty stores nationwide. For more information or a Val Brochure (If requesting a brochure please include $2.50) write to: Val Saint Lambert USA Inc., 497 East Main Street, Ansonia, Connecticut 06401


Wealthy, elegant,
wildly seductive.
The sexiest women
in Beverly Hills have
Fred Hayman's
number. 273.
Now celebrated
nationally and at
Fred Hayman Beverly Hills,
273 North Rodeo Drive.
Or call anytime.
1-800-27-27--273
273
Fred Hayman
BEVERLY HILLS™
HOUSE OF FASHION HOUSE OF FRAGRANCE
©1991 Fred Hayman Beverly Hills, Inc

Maupintour

Discover a grand style of escorted, all-inclusive travel. Small groups, professional tour managers. Have fun. Treat yourself to the best!

HAWAII DELUXE



Deluxe touring. A la carte dining. Four Islands Deluxe, 13 days. Oahu, Kauai and Maui in 8 days. Oahu, Maui and Kona in 9 days.

SOUTH PACIFIC



Australia: 13 days. New Zealand: 14 days. Discovery Down Under: New Zealand, Fiji, Australia. 19 days. Australia & New Zealand. 25 days.

HISTORIC EAST



Washington and Williamsburg, Colonial Cities, New England/ Gaspé/ Laurentians, Great Lakes, Baltimore, Cape Cod. 6 to 15 days.

FREE TOUR BROCHURES.
Ask your ***Maupintour Preferred Travel Agent*** for a free copy of the Maupintour *Hawaii, South Pacific* or *USA East* tour brochures, or call or mail this coupon to Maupintour, 1515 St. Andrews Drive, Lawrence, Kansas 66047.

Maupintour MEMBER TRAVEL AGENT
the standard of quality travel

name

address

city/state/zip

telephone (include area code)

my travel agent *hsg-seh-1*

Telephone toll free **800-255-4266**

USE A $5 MILLION CONSUMER PROTECTION

HG
HOUSE & GARDEN

NANCY NOVOGROD
Editor in Chief

Creative Director CHARLES GANDEE
Managing Editor DANA COWIN *Art Director* DANIA MARTINEZ DAVEY
Decorating Director CAROLYN SOLLIS *Arts Editor* DOUGLAS BRENNER *Style Editor* WENDY GOODMAN
Picture Editor SUSAN GOLDBERGER

DECORATING
Senior Editor JACQUELINE GONNET
Editors ERIC A. BERTHOLD, ANNE FOXLEY *Associate Editor* NOÉLIE GOUIN
Editorial Assistants ALEXANDRA DE ROCHEFORT, AMY TARAN
European Editor FRANÇOISE LABRO

ARCHITECTURE and DESIGN
Editors PILAR VILADAS (Architecture) HEATHER SMITH MACISAAC (Design and Living)
Assistant Editor ELAINE HUNT

FEATURES
Editors MARGOT GURALNICK, PETER HALDEMAN
Assistant Editor KATHERINE VAN DEN BLINK
Travel Coordinator MARIANNA POUTASSE *Editorial Assistant* AMY KATZENBERG

GARDENING
Editor SENGA MORTIMER

ART
Associate Art Director KATHARINE VAN ITALLIE
Senior Designer SKIP BOLEN *Designer* MARCOS GAGO
Coordinator CAROLINE BRETTER *Picture Assistant* CLAUDIA ELSON

Copy Editor REGINALD GAY *Associate Copy Editor* SEAN GINTY
Research Editor SARAH FLETCHER *Associate Research Editor* SHIRLEY TOWASSER
Editorial Production Manager KAY SUSMANN
Associate Production Manager LEE RUELLE *Production Assistant* LORI ASHCRAFT
Assistants to the Editor in Chief RACHEL VOLPONE, MICHELLE CHRISTMAN

Editors at Large ROSAMOND BERNIER, JOHN RICHARDSON
Consulting Editors ELEANORE PHILLIPS COLT, MARTIN FILLER, DODIE KAZANJIAN BEATRICE MONTI DELLA CORTE
Contributing Editors MARELLA AGNELLI, RUTH ANSEL, MERCEDES T. BASS JUDY BRITTAIN, BETHANY EWALD BULTMAN, STEPHEN CALLOWAY MARIE-PIERRE COLLE, OSCAR DE LA RENTA, CHRIS KING, KELLY KLEIN RHODA KOENIG, EMMA MARRIAN, HRH PRINCE MICHAEL OF GREECE, DENISE OTIS CHRISTOPHER PETKANAS, JOHN RYMAN, BABS SIMPSON, DOROTHEA WALKER DEBORAH WEBSTER, EDMUND WHITE, SHARON WICK
Editorial Business Manager WILLIAM P. RAYNER

J. KEVIN MADDEN
Publisher

Advertising Director SUSAN RERAT
Marketing Director CYNTHIA R. LEWIS *Sales Development Director* ROBERT NEWKIRCHEN
Design Resource Director ALBERT J. BLOIS *Wine/Spirits & Jewelry/Watch Manager* SUSAN CAPPA
Travel Manager WALLACE B. GREENE *Art/Antiques Manager* KAREN NIEDZIELSKI
Fashion Manager DEE DEVRIES SALOMON *Tabletop/Imported Car Manager* GINA S. SANDERS
Home Furnishings Manager KEVIN T. WALSH *Beauty Manager* JULIE A. WALTER

Promotion Director SUSAN K. CRATER
Promotion Art Director RICHARD LOUIE
Promotion Manager PAULINE A. GERRY *Special Events Manager* ANNETTE MARTELL SCHMIDT
Merchandising Associate ELIZABETH BURNS *Senior Designer* LEONARD CADIENTE

New England RICHARD BALZARINI *Hingham Executive Center, 175 Derby Street, Hingham MA 02043*
South DENNIS W. DOUGHERTY *115 Perimeter Center Place, Suite 1035, Atlanta GA 30346*
Midwest PAMELA DOLBY *875 North Michigan Avenue, Suite 3550, Chicago IL 60611*
Detroit LARRY WALLACE *3250 West Big Beaver Road, Suite 233, Troy MI 48084*
Los Angeles MICHAEL J. PETRUNCOLA *9100 Wilshire Boulevard, Beverly Hills CA 90212*
San Francisco LYNN VEAR *50 Francisco Street, Suite 115, San Francisco CA 94133*
Florida DAVID RUBIN *454 Alamanda Drive, Hallandale FL 33009*
England/France JOHN H. LIESVELD JR. *284, boulevard Saint-Germain, Paris 75007*
Italy MARVA GRIFFIN *viale Montello 14, 20154 Milan*

British HOUSE & GARDEN *Vogue House, Hanover Square, London WIR 0AD*
French MAISON & JARDIN *8–10, boulevard du Montparnasse, Paris 75724/Cedex 15*
Italian CASA VOGUE *piazza Castello 27, 20121 Milan*
Australian VOGUE LIVING *170 Pacific Highway, Greenwich, N.S.W. 2065*
Brazilian CASA VOGUE BRASIL *Avenida Brasil 1456, C.E.P. 01430–Jardim America, São Paulo*

HOUSE & GARDEN *is published by The Condé Nast Publications Inc.*
Condé Nast Building, 350 Madison Avenue, New York NY 10017
Chairman S. I. NEWHOUSE JR.
Deputy Chairman DANIEL SALEM *President* BERNARD H. LESER
Executive Vice President JOHN B. BRUNELLE *Executive Vice President* JOSEPH L. FUCHS
Vice President–Treasurer ERIC C. ANDERSON *Vice President–Secretary* PAMELA M. VAN ZANDT
Vice President–Circulation PETER ARMOUR
Vice President–Manufacturing and Distribution IRVING HERSCHBEIN
Vice President–Condé Nast Package NEIL J. JACOBS
Vice President–Corporate Resources FRED C. THORMANN
Vice President G. DOUGLAS JOHNSTON *Corporate Marketing Director* ECKART L. GUTHE
Editorial Adviser LEO LERMAN *Associate Editorial Director* ROCHELLE UDELL

ALEXANDER LIBERMAN
Editorial Director

© Clinique Laboratories, Inc



The best English furniture will last forever.



And so will your pleasure in owning it.

The English master woodworkers of the 18th and early 19th centuries had never heard of planned obsolescence. When they made a piece of furniture, they simply assumed it would be used forever. The antique furniture you acquire at Mill House may have served its first family of owners for 200 years. Now it's ready to serve your family for the next 200.

Mill House Antiques

1964 TWENTY-SEVEN YEARS OF CHOICE 1991

Route 6, Woodbury, Connecticut 06798 Telephone (203) 263-3446

We're closed Tuesday but open every other day of the week, including Saturday and Sunday.



photo Guzman

BILL
ROBIN
SON

NEW YORK • TOKYO

Designed in 1880. Introduced in 1991.
No wonder we call these patterns "timeless."



We have nothing against modern "interpretations" of old patterns. But whenever we visit the Sanderson design archives we're reminded that, for charm and character, you can't beat the originals.

Take our new Eton Collection, for example. We printed these twelve patterns directly from century-old artwork. And they're as fresh today as when they first burst into bloom.

Sanderson

Arthur Sanderson & Sons, D&D Building, 979 Third Ave., New York City Designers Walk, 320 Davenport Road, Toronto
Through Interior Designers and Architects.

Stark Carpet New York City

Atlanta/High Point/Washington D.C.: Marion Kent • Boston: Schecter Martin Ltd. • Chicago/Minneapolis: Holly Hunt • Cincinnati: De Cioccio Showroom
Dallas/Houston: John Edward Hughes Inc. • Dania: Bill Nessen, Inc. • Denver: Egg & Dart, Ltd. • Los Angeles/Laguna Niguel: J. Robert Scott
Philadelphia: JW Showroom, Inc. • San Francisco: Shears & Window • Seattle: Designers Showroom

UTICA IS A REGISTERED TRADEMARK OF J P STEVENS & CO., INC. MADE IN U S A PHOTOGRAPHY: THOMAS HEINSER © 1991 EILEEN WEST



EILEEN WEST®

Florentina—Inspired by the beauty of Italy. All cotton bedlinens.
Mailers and retail locations available through Eileen West Store.
33 Grant Avenue, Dept. HG41. San Francisco, CA 94108. Tel. 415.982.2275

DESIGNED EXCLUSIVELY FOR
UTICA®



• 9 x 12
• 304 pages, hardbound

HOUSE & GARDEN'S
BEST IN DECORATION

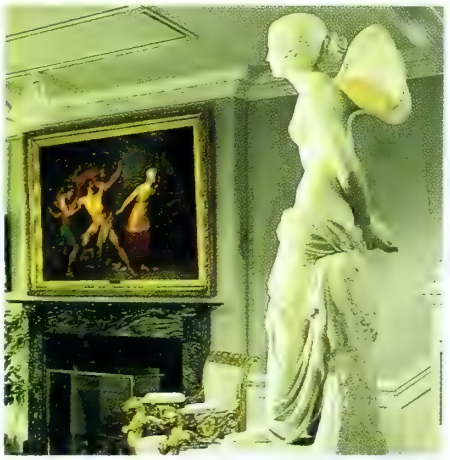


Photo: Feliciano

Geoffrey Bennison's sumptuous New York "chateau" for the Rothchilds...Renzo Mongiardino's Roman "patchwork of antiquity" for Elsa Peretti...Antony Child's graceful melding of residence and baroque-art gallery...Jacques Grange's romantic Parisian townhouse.

Here at last are *House & Garden's* own choices of the most stunning interiors created by such top designers as Mario Buatta, Mark Hampton, and Sister Parish for some of their most illustrious clients – and for themselves.

With detailed text and captions, and over 250 color photographs of rooms, gardens, furnishings, art and antiques – to enlighten and inspire you – this book is an essential statement of great taste and high style.

To order your First Edition copy for only $35.00, plus $3 shipping and handling* send check to:

THE CONDÉ NAST COLLECTION
P.O Box 10214
Dept. 386151
Des Moines,IA 50336

For credit card orders
CALL TOLL-FREE
1-800-922-4400

*Residents of CA, CO, GA, IA, IL, KY, MA, MI, NY please add applicable sales tax. Please allow 4-6 weeks for delivery.

Contributors Notes



TOM MILLER

Judy Brittain oversaw six shoots for this issue. An HG contributing editor, she describes her finds as "intensely English" though many are worlds apart in terms of style. "Burton Constable Hall, a centuries-old estate, is a striking example of a grand house, the exact opposite of John Pawson's completely minimalist structures of clean perfection. Yet all these places reflect the personalities of their owners, a trait that separates the spectacular from the pretty good."



NATIONAL TRUST PHOTOGRAPHIC LIBRARY, LONDON

Janet Abrams is an architecture critic who recently served as guest editor of *Blueprint*. A contributor to *The Independent*, Abrams currently heads the Lonely Arts Club, a salon she wryly refers to as a gathering of "small-time art historians and petty critics." Adds Abrams: "Like the Round Table at the Algonquin, we toss about philosophical issues before putting them into print." For HG, she explores the work of two provocative architects.



TOM MILLER

Gervase Jackson-Stops illuminates the enduring history of Burton Constable Hall, a sixteenth-century estate in Yorkshire. "The size and splendor of the place is impressive, and every room possesses a faded grandeur that's remarkable even for an English country house." The architecture adviser to the National Trust for the past sixteen years, Jackson-Stops is the author of *The English Country House in Perspective* and writes for *Country Life* magazine.


Paris je t'aime
I Love you... With all of me
PARIS
YVES SAINT LAURENT

Artexpo

NEW YORK™

THE WORLD OF ART UNDER ONE ROOF.



RIGHT:
Victor Vasarely, *Kupla*, plexiglass, ©1990. Circle Fine Art. *Booth No. 2849 & 2856*







ABOVE:
Bob Byerley, *For the Young*, oil on board, 1990. Juleaux Gallery, *Booth No. 917*

FAR LEFT:
John Asaro, *Sisters*, limited-edition serigraph, Marco Fine Arts, *Booth No. 2901*

LEFT:
K. Maloof, *Window*, painted photograph, Karen Maloof Painted Photographs, *Booth No. 2353*

Come spot the trends and shop the offerings of Artexpo's 700 international artists, dealers and print publishers. • Choose from paintings, sculptures, drawings, prints, ceramics, glass, fiber art and more from recognized masters and today's pacesetting artists, displayed in a plush gallery setting measuring over 300,000 square feet. • Watch dozens of artists at work, enjoy lunch or a cappuccino in our international cafe, and take home the artwork of your dreams. • Special discounts on travel are available through Travel Planners, 800-221-3531.

FOR REGISTRATION AND INFORMATION, CALL 800-331-5706.

APRIL 25-29 • GENERAL ADMISSION $10
JACOB JAVITS CONVENTION CENTER • N.Y.C.

EXHIBITION HOURS

Trade Only
- Thursday, April 25 10-7
- Friday, April 26 11-7

Trade & Public
- Saturday, April 27 11-8
- Sunday, April 28 11-8
- Monday, April 29 10-4

The fabric is Brunschwig, the recamier is too.



Brunschwig & Fils®

75 Virginia Road, North White Plains, New York 10603 Through architects and interior designers.

FIRENZE cotton print. PIEDMONTE recamier.

MICHAEL CRAIG



OUR NEW AMERICAN ORIGINALS ARE MADE UNDER THE WATCHFUL EYE AND THE STEADY HAND OF PERFECTIONISTS. WE PROUDLY FASHION, IN LIMITED QUANTITIES, UNIQUE FURNISHINGS OF THE HIGHEST QUALITY.



TO THOSE WHO APPRECIATE THE BEST, TO THOSE WHO CAN ACCEPT NO LESS, WE OFFER THE OPPORTUNITY TO INVEST IN EXCELLENCE WHICH WILL ENDURE.

M.Craig & Company

CABINETMAKERS

911 LADY STREET COLUMBIA, SOUTH CAROLINA 29201 803·254·5994

ATLANTA, *Paul B. Raulet* • BOSTON, *M-Geough Company, Inc.*
COLUMBIA, *M. Craig & Company* • DALLAS, *E.C. Dicken* • LOS ANGELES, *Frederic Bruns*
NEW YORK, *Connoissuer Gallery, Inc.* • SAN DIEGO, *Designer's Showcase*
SAN FRANCISCO, *Neville Nowell Designs LTD* •WASHINGTON DC, *The Rist Corporation*



JAMES MORTIMER

Emma Marrian, an HG contributing editor, spent two years in search of remarkable English houses and gardens for this issue. She was especially impressed by Rosamund Wallinger's transformation of her Gertrude Jekyll garden in Hampshire. "Ros single-handedly took over a great landscape that had gone to seed and fully restored its splendor." Marrian recently moved to Kenya, where she will continue to uncover examples of inspired design for HG.



TOM MILLER

Richard Davies captures the old-world elegance of Oare House and the contemporary austerity of John Pawson's architecture. Davies, who has been behind the lens for twenty years, developed his passion for the camera after a foray into the art world: "I have always loved to sketch but was never really any good at it. That's why I turned to photography. It allows me to create without having to rely upon my drawing skills."



SCHUMACHER®

CLASSIC DESIGN


VICTORIA'S


SECRET


VICTORIA'S


For the Victoria's Secret shop nearest you, or for our latest catalogue, please call 1-800-HER-GIFT, ext. K31293.
Victoria's Secret welcomes the American Express Card.
© 1991 Victoria's Secret.
Bed linens courtesy of Pratesi.
SECRET
Nº 10 MARGARET STREET · LONDON W1

A CONSUMING PASSION



© ROSENTHAL USA LTD 1991 FOR INFORMATION CALL 1-800-950-3454.

CUPOLA STRADA
Yang, Indonesian artist, has applied bold graphics to Cupola's strong architectural shape, which combines the circle, sphere, and cone, created by one of Italy's most prominent designers, Mario Bellini.



ICEDEW BOWLS
Finnish designer, Nanny Still McKinney, has applied her "centrifugal technique" to create these crystal design masterpieces. Each is an Original of Our Time.



Rosenthal

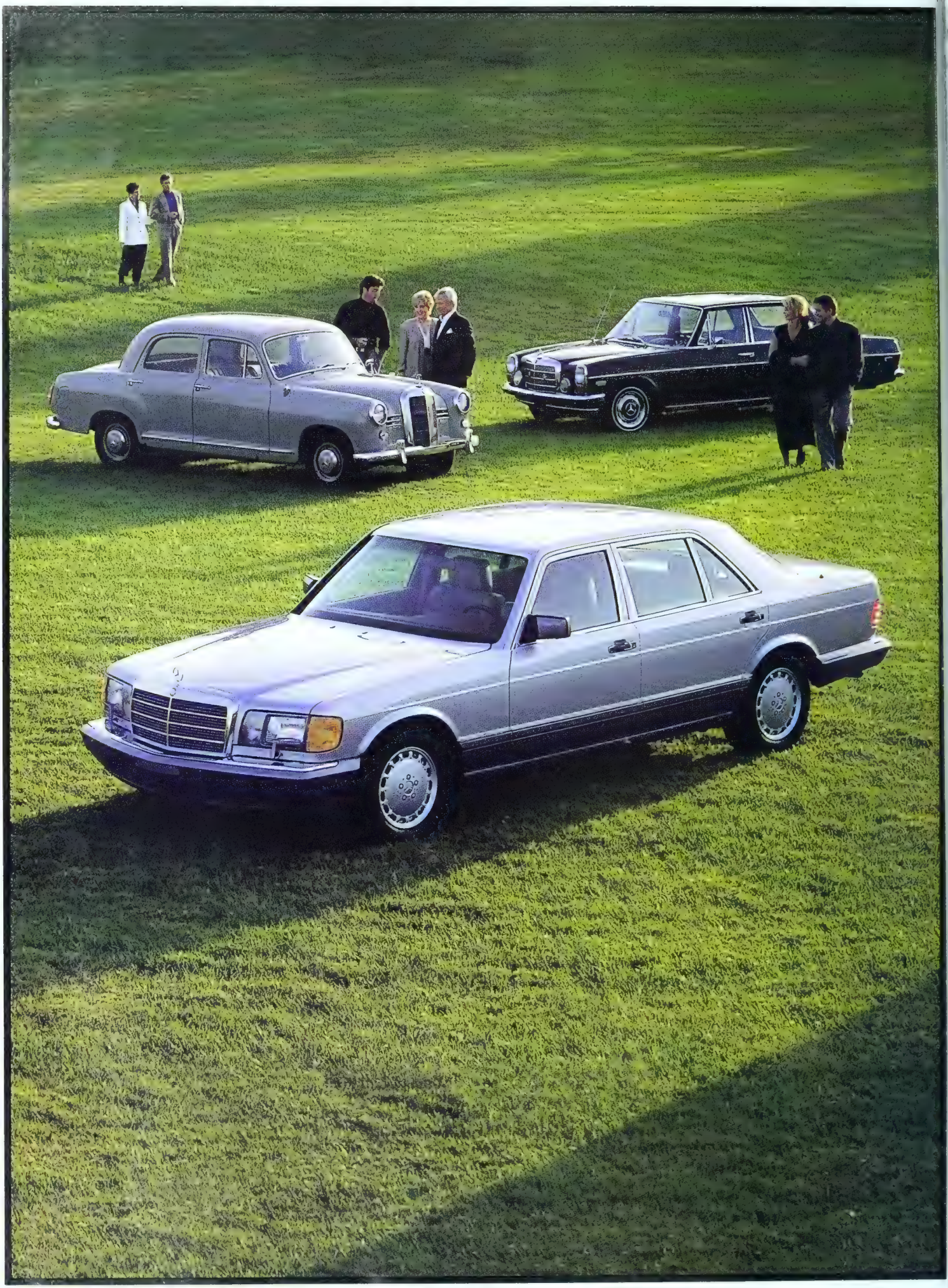
MARSHALL FIELD'S

notes

HG REPORTS ON THE NEW AND THE NOTEWORTHY By Eric Berthold



The ample charms of English prize animals—the overfed, carefully coiffed livestock that stole the show at 19th-century agricultural fairs—were recorded, and at times accentuated, by rural artists catering to a clientele of proud farmers. Iona Antiques in London, (71) 602-1193, has one of the biggest inventories of these portly portraits, including the c. 1820 likeness of a Hereford ox (*top*) dwarfing its owner. A barnyard brigade (*above from left*): A favorite heifer, a corpulent Chinese pig, and a ram bred to oblong proportions, all from Iona Antiques; Dan Dunton's recently painted 19th-century-style spangled fowl from Stephanie Hoppen Gallery, London and NYC; and a statuesque cow, c. 1850, by animal aficionado W. H. Davis from Bellechasse Antiques, NYC (212) 826-6680.



© 1991 Mercedes Benz of N A , Inc., Montvale, N.J.

Since building million-mile models like these, Mercedes-Benz has learned how to make a really durable car.

A 1957 Mercedes-Benz 180D and a 1968 Mercedes-Benz 220D have each rolled up more than a million miles of faithful service on the roads of America—exemplifying the virtues of good old-fashioned durability.

The 1991 Mercedes-Benz S-Class sedan in the foreground exemplifies a more advanced idea of durability.

For example, mere sheet metal has been extensively superseded by new steel alloys that are simultaneously lighter and stronger.

Today's Mercedes is welded more accurately and in more places, by inhumanly precise robots. (Maximum tolerance permitted in overall car length: a variation no greater than the thickness of a credit card.) Corrosion resistance extends even into remote body cavities, lined with a waxy protective compound unknown thirty years ago.

Cylinder walls in 1991 S-Class V-8s consist of aluminum, combined with microscopic wear-resistant silicon crystals, creating a surface so hard that it must be machined by diamond-tipped tools.

The S-Class Mercedes of today is not only built but has also been tested to higher durability standards. Case in point: Its spring-core seats are designed to remain firm and supportive after half a million seatings.

Since the two million-milers departed the assembly works, Mercedes-Benz has continued pushing the boundaries of reliability and safety and efficiency further forward. As that new S-Class attests. In its every detail.

But this modern Mercedes does maintain one charmingly old-fashioned trait: the stubborn determination to repay its owner with many miles and many years of driving satisfaction.

For more information on Mercedes-Benz durability, call 1-800-336-8282, anytime.

ENGINEERED LIKE NO OTHER CAR IN THE WORLD

In Knots Rope borders from the Ornamenta Collection (*above*) can tie a room together. Available to the trade at Clarence House. For showrooms (212) 752-2890.



Ensconced Beaumont & Fletcher's Adam-style wall sconce (*above*), $800, is available through Pamela Banker, NYC (212) 628-2060.



notes

Mostly Mozart Carolyn Quartermaine's silks, hand-printed with music manuscripts, are for furniture, objects, and screens (*above*). By commission, London (71) 373-4492.



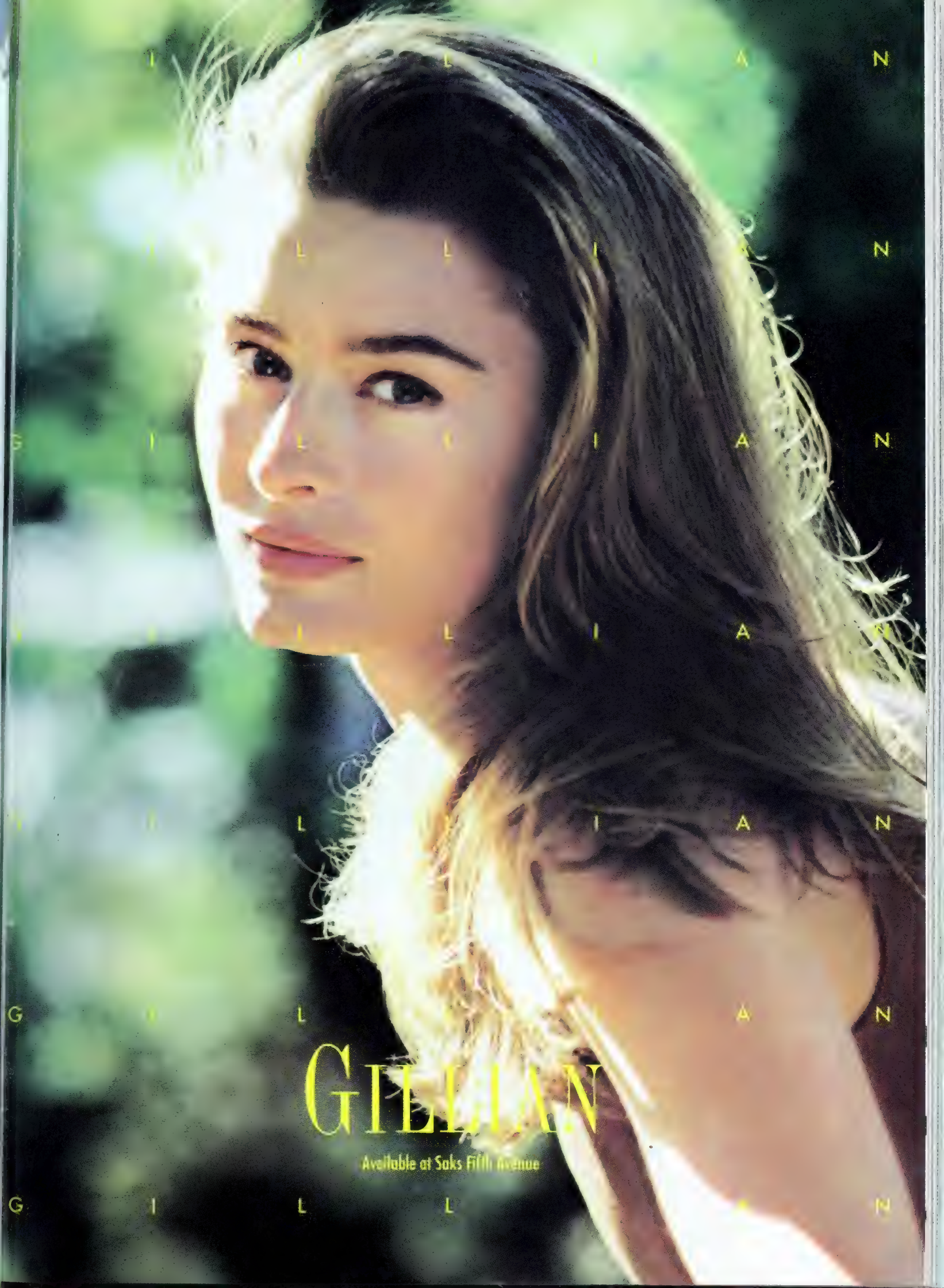
Conversation Piece Charles Rutherfoord's steel-framed rushwork sofa with high side arms (*above*) creates an intimate atmosphere. Made to order, London (71) 627-0182.

Limited Edition To salute the May Chelsea Flower Show, Stephanie Hoppen, London and NYC, offers serigraphs (*below*) by José Escofet.





Rose Bowl Canton Rose (*left*) and other hand-painted porcelain washbasins are from Quintessential, London; to order in the U.S. (800) 662-2284.


GILLIAN
Available at Saks Fifth Avenue

notes



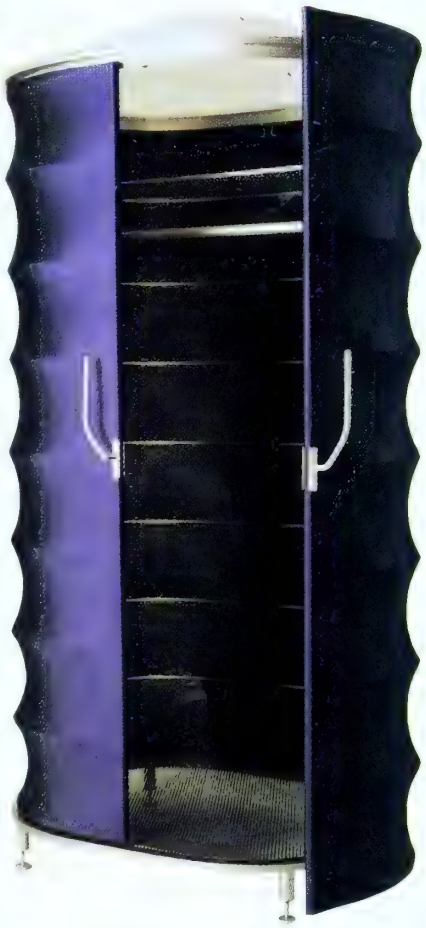
Light Motifs British decorator John Stefanidis's printed cotton fabrics (*above*) are available to the trade at China Seas. For showrooms (212) 752-5555.



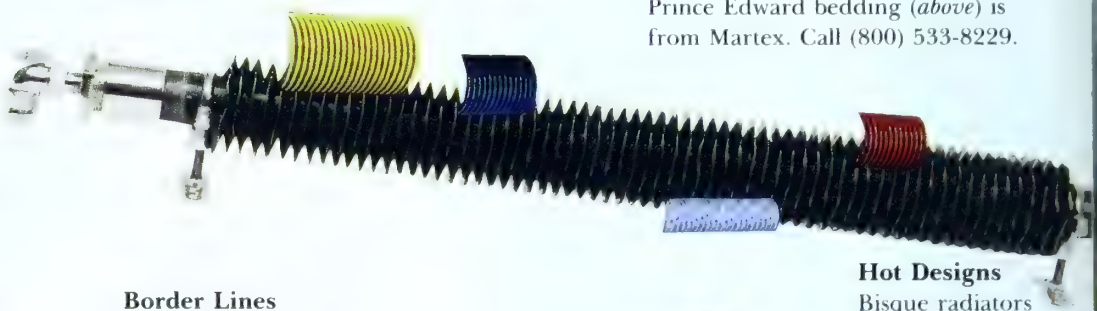
Master Copy Art Company's oleographic technique reproduces old master oil paintings (*above*) in any size, from $175 to $750 framed. Call (800) 388-6601 for catalogue.



Bedding Down Collier Campbell's Tambourine linens (*above left*) are new from Utica; Liberty of London's Prince Edward bedding (*above*) is from Martex. Call (800) 533-8229.



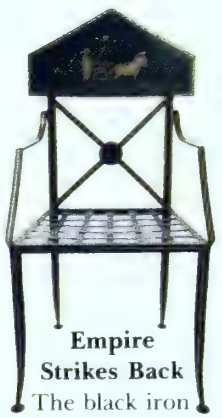
Tight Fit A steel-frame wardrobe dressed in Lycra (*above*) and similar freestanding shelves are made to order from Martin & Macpherson, London (71) 403-9554.



Hot Designs Bisque radiators (*above*) add new dimensions to conventional heating. For a catalogue write Bisque, 15 Kingsmead Rd., Bath BA1 2AE.

Border Lines Neoclassical wallpapers and borders (*below*) are available to the trade at Christopher Hyland. For showrooms (212) 688-6121.





Empire Strikes Back The black iron Empire-style chair (*above*), $600, is among an extensive collection of fine imported furniture at Andrew Martin, London (71) 584-4290.


GUESS®
GEORGES MARCIANO



Restoration Drama

Suites at the Dorchester Hotel decorated by Oliver Messel recover their original glamour

BY JOHN CLARIDGE

The last word in modern grandeur when it opened in 1931, the Dorchester Hotel rapidly became one of Mayfair's most fashionable landmarks. After World War II, the hotel undertook new decorations, the most glamorous of which were created by the theater and film designer Oliver Messel. His first Dorchester interior, now the Oliver Messel Suite, was completed in time for the coronation in 1953; the Penthouse Suite followed a year later, and the Pavilion Room in 1956. Displaying all the ethereal charm of Messel's legendary designs for the Sadler's Wells Ballet's 1946 production of *The Sleeping Beauty*, these rooms were an instant success. Sadly, their brilliant luster was later dulled by mediocre redecoration, but they have now been restored to their original enchantment as part of a two-year renovation of the hotel.







The Pavilion Room, top, under restoration. Top inset: Messel painting a door, c. 1956. Above: Sketch for the Oliver Messel Suite, 1953. Right: Gilded leaves in the penthouse were individually cleaned. Far right: Restored penthouse, inspired by sets for *The Sleeping Beauty*.

PARIS

Stendhal



PRÉVENANCE BY STENDHAL. ONE STEP AHEAD OF TIME.

INTRODUCING PRÉVENANCE DAILY ANTI-TIME FORMULA WITH C.P.F.™

The Collagen Connection. New research confirms that a natural balance between soluble and insoluble collagen is necessary for supple, young-looking skin. When that balance is upset (by the natural aging process, environmental assaults or stress), the result is an increase in the appearance of wrinkles, loss of firmness and elasticity.

Prévenance Helps Preserve the Skin's Vital Balance. A preventive, daily care treatment with C.P.F.™ Collagen Protective Factor, Prévenance helps maintain your skin's firm, youthful appearance. It moisturizes, brightens and helps shield against environmental abuse and sun damage.

Time is of the essence. Start using Prévenance today and look forward to a brighter future for your skin.

Saks Fifth Avenue

To order, call 24 hours a day, 7 days a week: (800) 345-3454, and ask for item 98-085 (delivery charges will be added).



The original model for the Oliver Messel Suite, left. Below: John Claridge and Messel's nephew Lord Snowdon in the silk-lined penthouse anteroom with shell door frames. Chair from the studio of Thomas Messel, another nephew. Details see Resources.



As a former Messel associate who had helped him work his magic at the Dorchester, I was invited to direct the complete reinstatement of his interiors. Messel had conceived them as though he were preparing stage settings, and my task was to interpret his fanciful schemes into a precise vocabulary craftsmen could understand. We might have to construct a sconce in the form of a birdcage or concoct a baroque mantel over a weekend. Fortunately for the restoration, after Messel's death in 1978 his nephew Lord Snowdon had preserved vintage drawings and scale models, and I had retained working sketches and snippets of fabric. Eventually some three hundred artisans were required to conserve what could be saved and re-create what had been lost.

All of Messel's rooms have the gossamer lightness that concealed his firm grasp of decorative arts history—he seemed to carry scholarship on butterfly wings—and yet each interior has its own character. The main sitting room of the Oliver Messel Suite, with its pale gray walls and chintz curtains, possesses the understated elegance of an English country house. The bedroom, however, could be a Fabergé jewel box, its walls lined with imperial yellow silk bordered by gilded moldings, its bed hung with silk swags beneath golden acorn finials. In the fairyland Penthouse Suite, mirrored walls are the backdrop for delicately modeled boughs and leaves. The Pavilion Room, for parties, evokes a salon of the ancien régime. On the canvas-covered door panels, Messel painted figures based on his costumes for *The Magic Flute*.

Now that missing bronze door handles have been recast and gilded, carpets hand-tufted in Bangkok using Messel's patterns, and chipped faux marbre repaired—along with countless other acts of devotion—the stage is set for a long-running revival. ♠



Antique Portuguese sconce in the bedroom, above. Gilt finials await replacement above the bed curtains. Right: New carpets were matched to remnants of originals. Far right: Dolphins and cherubs were reassembled for a terrace fountain.

The lightness of Messel's rooms concealed his grasp of history—he seemed to carry scholarship on butterfly wings





ARMSTRONG PUTS THE HEIGHT OF FASHION RIGHT AT YOUR FEET.



Floor design copyrighted by Armstrong

Dazzling sunlight, luscious blooms, vine-laced walls. Once the province of the garden, they're rapidly beating a path indoors. There to greet them is Rosita, the newest pattern in Armstrong's stylish Regal Collection of Designer Solarian® II floors. Bringing the outdoors in is an "in" trend. And Rosita's shimmering brightness captures its sensation of openness and light.

For the name of your nearest Armstrong Floor Fashion Center® retailer, call 1 800 233-3823. Ask for Dept. Regal. Or write: Armstrong, Dept. Regal, P.O. Box 3001, Lancaster, PA 17604.



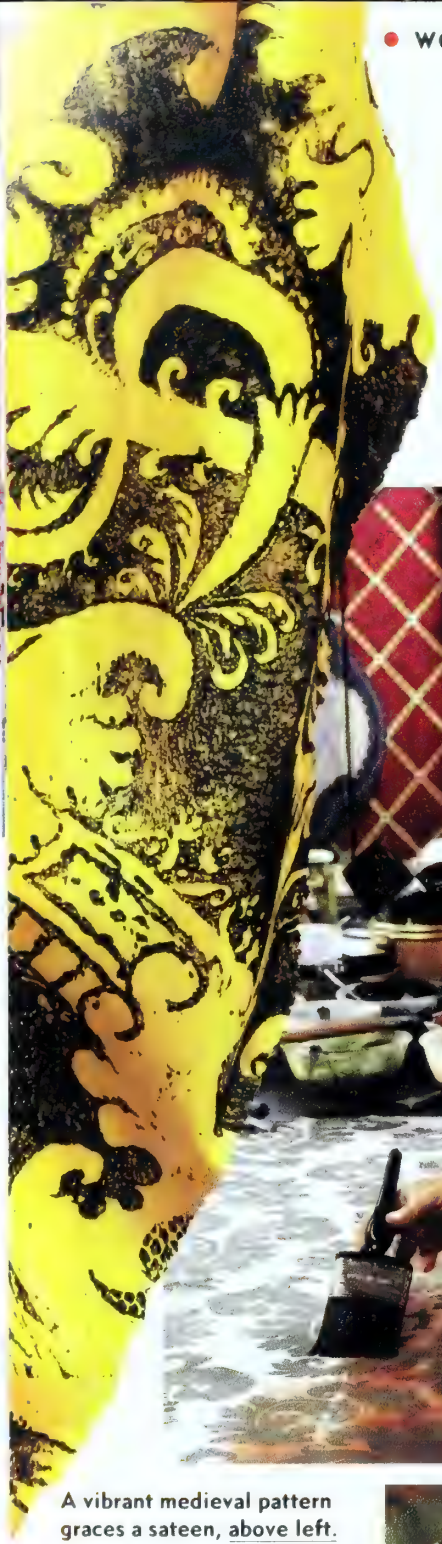


Armstrong

so nice to come home to™

Arts and Crafts Revivers

Traditional labor-intensive techniques gain new luster in the hands of contemporary artisans



A vibrant medieval pattern graces a sateen, above left.





Lesley Heale, above, layers dye onto a sateen in a wood-blocked rococo pattern, which is echoed on a tea set, left. Far left: A linen slipcover features painting by Jonathan and Lesley Heale.



The Heales' wood-blocked fabrics have an almost three-dimensional effect

Lesley and Jonathan Heale have a studio in the heart of Heale Hall, their converted Victorian schoolhouse in Montgomery, Wales, but their work fills every room: woodcuts and watercolors crowd the soaring walls; Renaissance-patterned curtains frame tall leaded windows; hand-painted linen covers chairs, sofas, and cushions; and china plates embellished with primitive horses decorate the kitchen table.

Having specialized in different areas as students at the Royal College of Art (Jonathan in print, paint, and typography; Lesley in textiles and paint), the Heales pool their expertise to extraordinarily versatile effect, working on canvas, parchment, cloth, and china. While Lesley's stylized designs come from her imagination and memories of favorite paintings, textiles, and objects, Jonathan scours the countryside for inspiration. Still, he maintains, "our diversity disguises a house style that runs through all the work."

The Heales treat their surfaces, whether practical or purely decorative, with equal integrity. Their wood-blocked cotton sateens and linens in Renaissance, rococo, and medieval patterns have an almost three-dimensional effect, achieved by a careful buildup of color, while their bone china plates are like delicate paintings, colored with complex mixes of oils and powdered pigments and fired at a high temperature to set the design right into the glaze. Although unquestionably an art form, the plates are intended for everyday use—at least at Heale Hall. Their cost, however, might justify saving them for very special dinners.

Kate Corbett-Winder

ESCADA

BY MARGARETHA LEY



Neiman Marcus

FABRICS: LUMINARY AND ARABELLA TRIMMINGS: ROBERT ALLEN ATELIER



R O B E R T

ATLANTA BEACHWOOD BOSTON CHICAGO DALLAS DANIA DENVER HOUSTON LAGUNA NIGUEL

EXCLUSIVE

FABRICS, FURNITURE

AND ACCESSORIES

AVAILABLE THROUGH

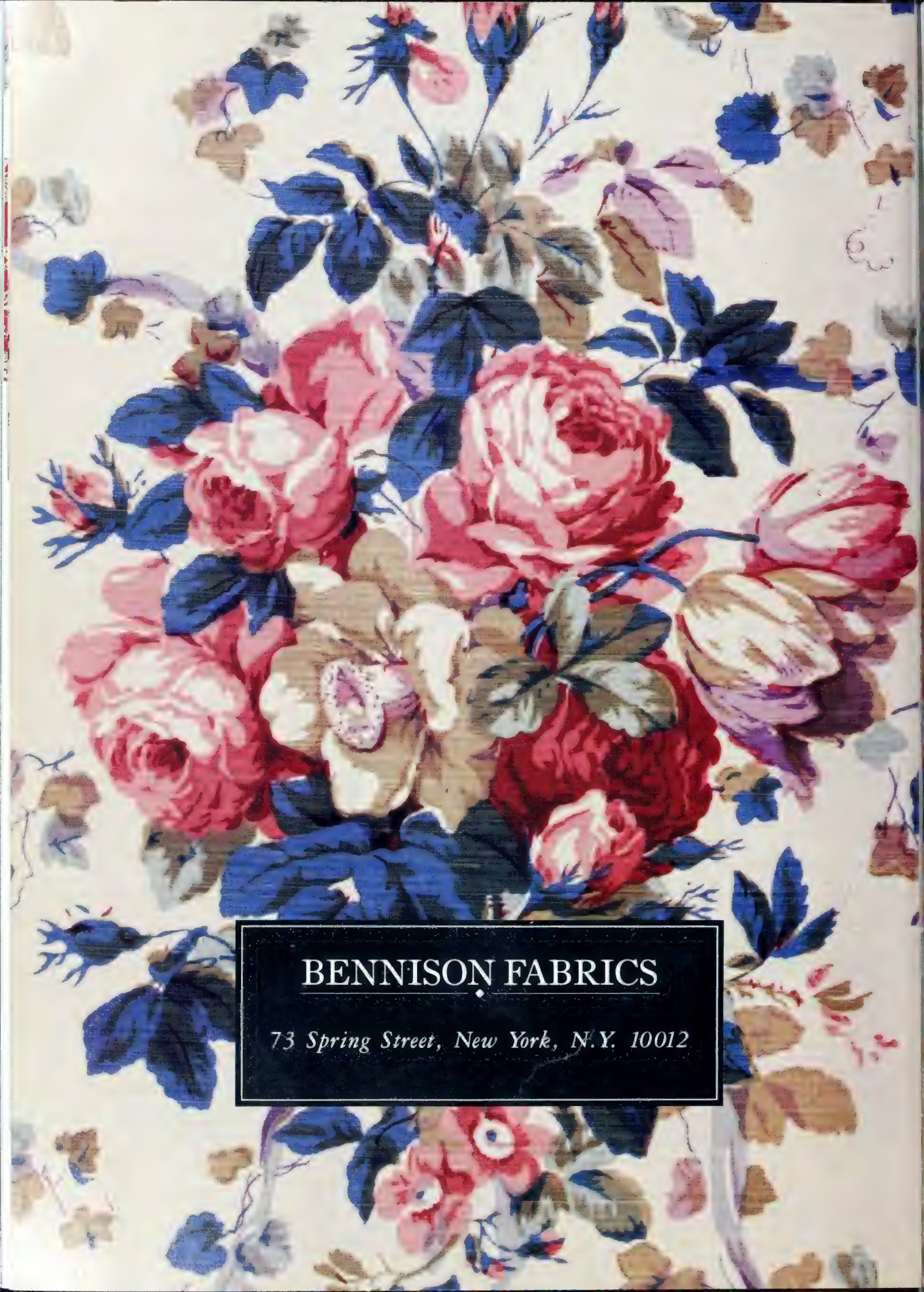
INTERIOR DESIGNERS

AND ARCHITECTS



A L L E N

LOS ANGELES NEW YORK PHILADELPHIA SAN FRANCISCO SEATTLE TROY WASHINGTON, D.C.

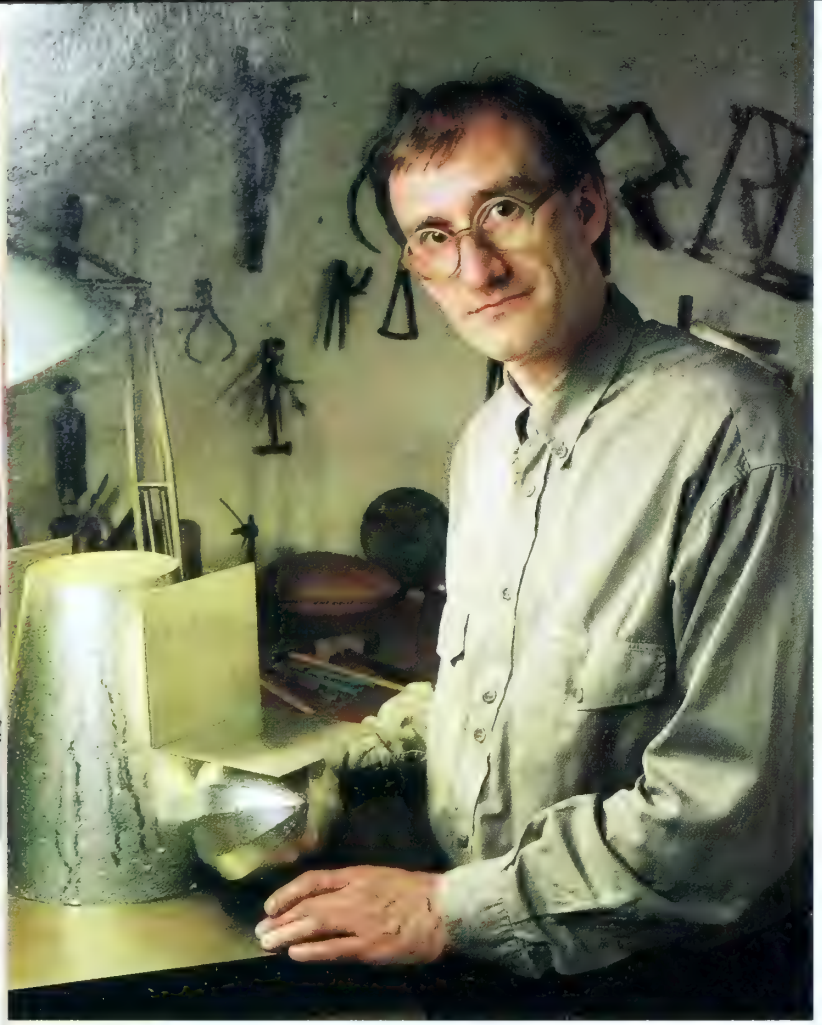


BENNISON FABRICS

73 Spring Street, New York, N.Y. 10012

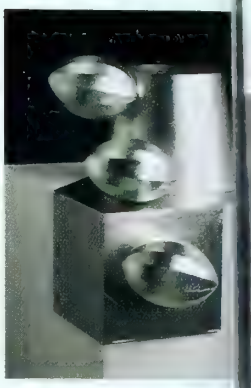


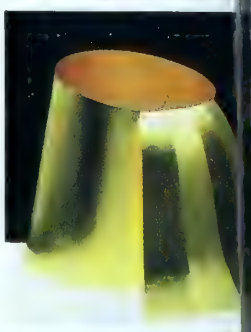
FOR YOUR NEAREST STORE, CALL 1-800-624-5211; IN CT: 1-800-628-5856. IN CANADA: 1010 ADELAIDE ST. SOUTH, LONDON, ONT. N6E IR6

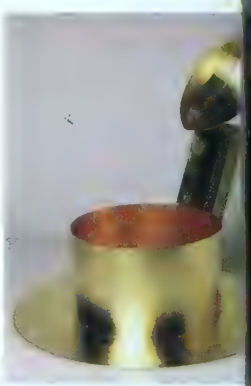


Michael Rowe, a master metalsmith and "course leader" in the craft at the Royal College of Art, had thoroughly mined cubes, spheres, and cylinders as forms for his semifunctional, exquisitely finished vessels, so he tapped an even richer vein—shapes upon shapes, in a series entitled Conditions for Ornament. "Ornament has been rather a dirty word to modernists," says Rowe, referring to a club of which he is a member. "I'm looking at ways to renew it, to make ornament valid to a modernist, and to use it to refer to the world at large." The secondary forms Rowe joins to primary ones are drawn from nature as much as from geometry: "I would hope that a vessel could suggest that, given the right conditions, a form will simply evolve."

Heather Smith MacIsaac







Michael Rowe, in his studio, left, next to a brass piece with a tinned finish. Right from top: Conditions for Ornament No. 6 in a tinned finish; No. 5 with a gold-leaf finish; and an earlier piece also in gold leaf.

"Ornament has been a dirty word for modernists"



John Harwood never builds furniture in predictable ways. He bends giant replicas of Polaroid snapshots into chairs, molds bronze into rope reef knots that serve as sconces, and silvers and gilds curvaceous long-legged cabinets so heavily that they seem to have been poured from precious metals. The desk in his one-year-old London shop resembles a gilded fireplace mantel, and leaning against a nearby wall are bronze casts of narwhal tusks. "Fundamentally I'm an artist, expressing myself in different materials," says Harwood who has created a few quirky interiors as well. But he doesn't steer entirely clear of traditional work. He makes regulation frames, though they may have gilded zebra stripes, and executes faux finishes, such as pietra dura and faux marbre, just as you might expect.

Eve M. Kahn

Furniture and frames by John Harwood, right, are never what they seem. Carved wood swags simulate fabric, and a nested pair of gilded cabinets, above, "look like giant squids."



"Fundamentally I'm an artist"

Style Is a Lesson Never Forgotten.



COLE·HAAN
COUNTRY

FINE FOOTWEAR
AND ACCESSORIES FOR MEN,
WOMEN AND CHILDREN.

FOR STORES NEAR YOU CALL 1-800-488-2000

THE LEGEND LIVES ON...

A Collection From The Winterthur® Museum & Gardens Archives.



Teflon®

*TEFLON is a re
trademark of D
Only DuPont
TEFLON

Inspired Creations



At Eljer, we believe great works of art can come in many forms. Like our Tennison Collection — an inspired bathroom suite with a difference. Smooth, contemporary lines. Sculpted pedestal lavatories in two different heights. And a coordinating bidet for a touch of European influence. It's more than a grouping of fixtures. It's furniture for your bath. Designed to inspire. From Eljer.

Eljer

Capture the Elegance

Shown from left to right in Ruby with Grandela faucets in Gold: The Tennison Collection bidet, the Tennison Collection men's pedestal lavatory with integral towel holders, the Tennison Collection one-piece toilet, the Tennison Collection ladies pedestal lavatory, and the Tennison Collection countertop lavatory.

ELJER

AN ELJER INDUSTRIES COMPANY

901 10th Street, Plano, Texas 75086, for more information call: 1-800-PL-ELJER



SHARE THE MOMENT WITH HOWARD MILLER

A moment of closeness becomes a lasting memory, marked for you forever by your Howard Miller clock. For a full-color catalog of Howard Miller's world of clocks, send $5 to:

Howard Miller Clock Company
860 East Main Street, Zeeland, Michigan 49464

Pictured: *The "Remembrance" oak (or cherry) triple chime curio grandfather clock.*

...15-D-6 Merchandise Mart, Atlanta; 1277 Merchandise Mart, Chicago;
...World Trade Center Dallas; C-206 IHFC, High Point; 450 Galleria, San Francisco.

PRIVILEGED CLASSICS



FURNITURE FABRIC WALLPAPER

SUMMER HILL LTD

2682h Middlefield Road • Redwood City, CA 94063
(415) 363-2600

San Francisco Los Angeles Boston New York Chicago Washington, D.C. Atlanta Dallas
Dania Denver Houston San Diego Troy Philadelphia Tokyo





John McGill, surrounded by the mummylike molds and dust-laced tools of his trade in his Leicestershire studio, carries a torch for classical art. A fifty-six-year-old sculptor and former college lecturer who once tried to impart the fine points of life drawing to a "very distracted" John Lennon, McGill now makes Acropolis-worthy casts of ancient Greek sculptures. For models he explores Cambridge University's vast collection of nineteenth-century plaster casts, several of which are the best or only known versions of works that have fallen victim to the elements and thievery. McGill uses a weatherproof compound of white marble granules and resin to form his hand-finished replications, which have the sparkling clarity of solid marble. More important, they remain true to the originals. "There's nothing worse," says McGill, "than an antiquity that has been made to look sweet and pretty." Since 1988, when Cambridge first granted him access, McGill has re-created everything from a bust of Hermes—a commission from the Charleston Trust for Quentin Bell—to a 500 B.C. relief of a ball game. He'd also like to apply his technique to the Vatican's Apollo Belvedere—"a sculpture with so much twisting energy it even made Michelangelo weep." **Margot Guralnick**

(For a list of addresses and contacts see Resources.)

McGill's casts have the sparkling clarity of solid marble. More important, they are true to the originals





With a mixture of marble and resin, John McGill, top left, casts a kore, a female figure from the Acropolis. Other pieces in his classical repertoire include a bust of Hermes, top right, anthemion-form funeral monuments, above, and a frieze of a ball game, a grave stele, and a sculpture of Aphrodite, left.


Linda Allard for
ELLEN TRACY
The clothing... perfect this season. The background... perfect forever.
Share our concern for the preservation of rare plants and animals in their natural environments by joining The Nature Conservancy. 1-800-628-6860.

GALERIE CHEVALIER

ANTIQUE TAPESTRIES, RUGS

11 East 57th Street - New York, NY 10022 - (212) 750-5505
17, Quai Voltaire - 75007 Paris - (1) 42 60 72 68



"The swing"
English tapestry, circa 1760
(h : 9ft x w : 10ft 8in)

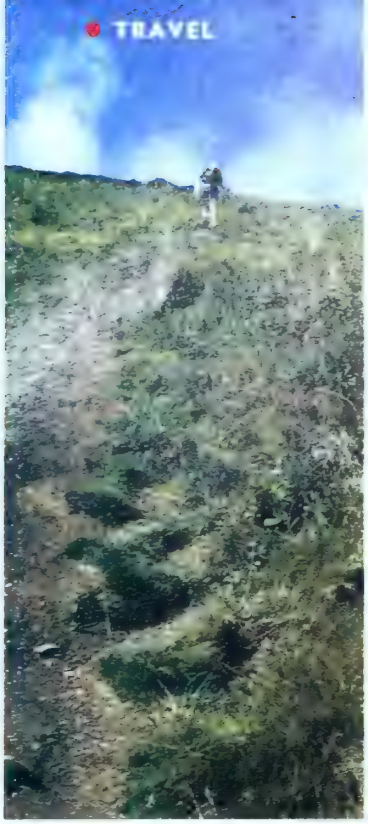
Cleaning and restoration center for fine rugs and tapestries:
500 West Avenue - Stamford, CT 06902 - (203) 969-1980

clarence house

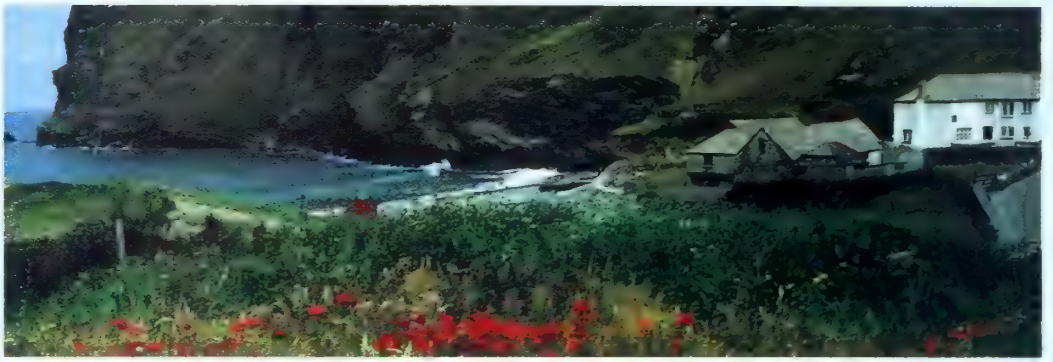
211 EAST 58 STREET NEW YORK THROUGH DECORATORS AND FINE STORES



ROMAN STRIPE - Printed Cotton







Down Cornish Lanes

Two friends trek through a rugged countryside

BY MARY HILLIARD

It's rare these days to be exactly where you want to be, doing what you want to do, but after ten years of daydreaming about the majestic granite landscape along the Cornwall Coast Path, I finally found myself walking its grassy trail. The 260-mile marked route runs around the edge of Cornwall, England's most rugged and southernmost county. A friend and I, both fair-weather walkers, had arrived by way of London for a week's holiday, planning to walk some of the path and to seek out charming inns and hearty meals along the way. Before taking even one step, however, we bought a handy Bartholomew Map & Guide, John H. N. Mason's *Walk the Cornish Coastal Path*, which provided us with valuable information for our trek.

In a rented car, keeping in mind that left is right and right is wrong, we drove southwest for about four hours until we reached Fingals Hotel in south Devon where we decided to spend the night before pushing on to Cornwall. Located through a maze of narrow lanes shouldered by high dense hedgerows, Fingals is just outside the tiny unspoiled village of Dittisham on the banks of the Dart River. The casually elegant ten-room hotel was fashioned from a seventeenth-century manor house and adjoins a lovely cobbled courtyard. A jumble of tennis racquets and Wellington boots at the entrance to the bar hints at the robust atmosphere of the place and the vigor of its clientele, particularly the fast-track young Londoners who come to unwind on the hotel's croquet lawn and grass tennis courts. Fingals has a good kitchen overseen by the owner, Richard Johnston, who describes his food as "creative Continental."

The next day, on an impulse, we stopped at a magical place called Burgh Island near Bigbury-on-Sea also in Devon. Way back in the 1300s it was a fishermen's lookout and a pirates' hideout, and a pub built in 1336 still stands. At low tide, the island is reached by foot via a sand causeway, and a big-wheeled sea tractor drives passengers through the water when the tide is high. The Burgh Island Hotel dates from the 1930s, when it served as an out-of-the-way retreat for various celebrities, including Agatha Christie, Noël Coward, and Edward Prince of Wales, who once smuggled Wallis Simpson there to hide from the press. The hotel is a visual pleasure, from the glass-domed art deco Palm Court lounge with its green wicker chairs to the Captain's Cabin, salvaged from an 1821 sailing ship, that has been added to the building's façade. The fourteen suites, some of which are named for famous visitors, all have balconies and ocean views. The chef, Robert Rayney, trained with the Roux brothers of Le Gavroche in London.

Our impulse was thwarted, however, as all the rooms

The Cornwall Coast Path, above left, zigzags its way around grassy hillsides, top, before descending into rocky coves, above. Below: The garden at the Abbey Hotel in Penzance.



Introducing the first luxury carpet created solely by accident.



DuPont introduces the finest of carpets. For the worst of reasons. New Stainmaster Luxura.CM It isn't just plusher. Richer. More luxurious. It's also exclusively DuPont certified Stainmaster. (Not to mention it has passed rigorous tests of its wearability as well.) So ask finer carpet dealers for the lasting beauty of new Stainmaster Luxura. In its myriad styles and colors. And discover something remarkable in a first class carpet. The luxury of a second chance.



DUPONT
Flooring Systems

© The DuPont Company 1991

were booked, so we decided to head on to Cornwall. When we got to the tiny fishing village of Mousehole, we began a two-day walk, planning to skirt Mount's Bay until we reached Lizard Point, England's southernmost tip. The bay encloses Saint Michael's Mount, a glorious granite and slate crag that looks like a miniature version of Mont-Saint-Michel. After passing through several small towns where we saw men mending fishing nets and pale plump English families walking on the rocky beach, we made our way into the countryside.

The route followed high cliff tops before twisting down into narrow coves where a few houses and shops were usually clustered around a bay, providing a chance for a cold drink before climbing back up to the high meadows. Although never really far from civilization, the path gives a feeling of solitude, for rarely does one see other walkers, especially on the south coast. Every once in a while, as the trail unfolded through farm and pastureland, we spied a farmer on his tractor or a flock of funny-faced sheep. We saw wildflowers everywhere—hills covered in Queen Anne's lace, cinquefoil, butter-and-eggs, and honeysuckle and banks thick with pink and white blackberry blossoms and dense clumps of clover. All the while, at the bottom of the stony cliffs was the sea, either hidden in fog or shining bright blue in the sun. At one point, a light breeze stirred the soft air, and as we walked through low brush of bracken and gorse, I thought, What a benign and pleasant country this is! Just then, near the boundary of a private house situated on a jutting promontory high above the water, I saw a neat green sign that read BEWARE OF ADDERS. Was this the whimsical English complement to BEWARE OF DOG? After a long day, our muscles aching from the twelve-mile hike, we knocked on the door of the Tye Rock Hotel in Porthleven. Sandra and Michael Barker, the owners, welcomed us with the promise of dinner, a pretty corner room overlooking the sea, and, best of all, a great big bathtub.

On the second day of walking we passed Loe Bar, a beautiful golden mile-long beach bordering Loe Pool, which some claim is where the arm rose to catch Excalibur, King Arthur's sword, when it was thrown into the water by his faithful servant, Sir Bedivere. At Poldhu Cove, we encountered the monument to Marconi, marking the spot from which the first wireless signal was sent across the Atlantic in 1901. After several more miles we finally reached Lizard Point and its two lighthouses, located at the edge of a peninsula composed mostly of the greenish rock called serpentine. To reward ourselves, we took a taxi back to Mousehole and spent the night at the Abbey Hotel in



Another reason to get Invisible Fencing.®

Every day, dog owners are pleased with the worry-free, quality time Invisible Fencing allows them to spend with their dogs.

Every day, veterinarians nationwide recommend Invisible Fencing as a safe, effective way to keep your dog on your property.

Call today with your everyday reasons to get Invisible Fencing. We'll send you a free information packet and the name of the dealer nearest you.

1-800-635-8300

©1991 Invisible Fence Company Inc

MONEY BACK 30 DAY GUARANTEE

INVISIBLE FENCING®



CUSTOM FURNITURE YOUR WAY

Over 600 Fabrics · 34 Colors of Leather · Over 150 Frame Styles · Delivery In 45 Days

Visit the Expressions Custom Furniture store nearest you · Baltimore · Birmingham, AL · Birmingham, MI · Chicago · Cincinnati Cleveland · Colorado Springs · Columbia, MD · Coral Springs, FL · Dallas · Deerfield, IL · Denver · Des Moines · Evansville, IN Fort Worth · Garden City, Long Island · Grand Forks, ND · Grand Rapids · Greenville, SC · Greenwich, CT · Honolulu* · Hilton Head Indianapolis · Iowa City · Jacksonville, FL · Kansas City, KS · Lansing, MI · Las Vegas · Little Rock · Louisville · Mesa, AZ · Milford, CT Minneapolis · Naperville, IL · Nashville · New Orleans · Palo Alto, CA · Omaha · Orlando · Portland, OR · Rochester, NY · Sacramento San Jose · Spokane · St. Louis · St. Paul · Scottsdale, AZ · Tampa · Traverse City, MI · Tucson · Wethersfield, CT · Wilmington, DE

*extended delivery

For store or franchise information call 1-800/544-4519.

Teflon® DU PONT SOIL & STAIN REPELLENT

CUSTOM FURNITURE EXPRESSIONS®

© 1990 Expressions in Fabric, Ltd

Penzance, a charming old house with a beautiful garden owned by Michael and Jean Cox. We were warmly greeted by a man named Glyn Green, who showed us to a graceful spacious blue bedroom filled with fresh flowers, a lace and quilt covered bed, comfortable armchairs, and a window seat overlooking the Penzance yacht basin. Then, explaining that he was actually the chef, he rushed off to the kitchen to attend to the evening's meal. Later, after drinks by the fire in the drawing room, we enjoyed a delicious dinner of carrot and coriander soup, chicken with red peppers and mushrooms, and pear sorbet.

Next morning, with thanks to Glyn and Mrs. Cox, who were consulting over the day's menu in the kitchen, and to Mr. Cox, who brought our car around, we headed for the north coast, bypassing Land's End, England's westernmost point and a busy tourist attraction. Instead we found our way to Port Isaac, a fifteenth-century fishing village where at low tide the sand of the little harbor serves as a car park. (At high tide it's a car wash!)

> It's easy to imagine Thomas Hardy's characters meeting in the churchyard of Saint Juliot

The trail on the north coast is more strenuous than on the south side; the climb up to headland and down to cove is steeper and occurs with greater frequency. In some places, hillside meadows slope down sharply to rocky cliffs overlooking the sea. The path cuts directly across the hill, and it's difficult not to think of the grim consequences if you tripped and fell. Although there are some wild undeveloped areas along the way, the north coast seems much more populated and touristy. It may be a thrill to tour the remains of the Castle (claimed to be King Arthur's birthplace) on the cliffs of Tintagel, but the spot is thronged with people, so we moved on to the more rural atmosphere of Boscastle. At the Wellington, one of the several hotels there, we had an after-dinner drink in the bar, full of locals and their dogs, and heard an enthusiastic jazz band. Boscastle and its environs are the setting for one of Thomas Hardy's early novels, *A Pair of Blue Eyes*, and it's easy to imagine his characters walking from village to village or meeting in the quiet shady churchyard of Saint Juliot where Hardy actually did some work as an architect.

The next day, our week almost up, we headed back to London and the madding crowd. In the car on the way, my friend calculated the distance we'd walked—about fifty miles. "Fifty down, 210 to go," he observed. I can't wait. I only hope it doesn't take ten more years of idle daydreaming before I put on my Cornwall walking shoes again. ▲

FAST, FAST PANE RELIEF.



Whether you're remodeling or just looking to replace a drafty old double-hung, the only name you need to know is Marvin. Our windows are available in virtually any size, shape or style because all Marvin windows are made to your exact specifications. If you want to improve the look, efficiency and style of your home, our full-color replacement and remodeling book has all the answers. For your free copy, return the coupon below or call toll-free **1-800-346-5128** (MN, 1-800-552-1167; In Canada, 1-800-263-6161).



Our Tilt Pane is a perfect replacement for a worn-out double-hung sash.

Send to: Marvin Windows, Warroad, MN 56763

Name_____

Address_____

City_____ State_____ Zip_____

HG-9014-4

Phone (_____)_____

I plan to: __ Build __ Remodel __ Replace



MARVIN WINDOWS ARE MADE TO ORDER.

ONLY ONE CARIBBEAN CRUISE OFFERS ANCIENT ROME ON ITS ITINERARY.

As your ship slowly glides through the eastern Caribbean, you find yourself magically transported to Ancient Rome.

Your host, the legendary Norway, now boasts a 6,000-square-foot Roman Spa as opulent as any found on land. And it's the only one of its kind at sea.

You can choose from five distinct spa packages or, if you like, sample the treatments individually.

Luxuriate with a thermal body wrap. A complete shiatsu massage. Or a hydrotherapy bath.

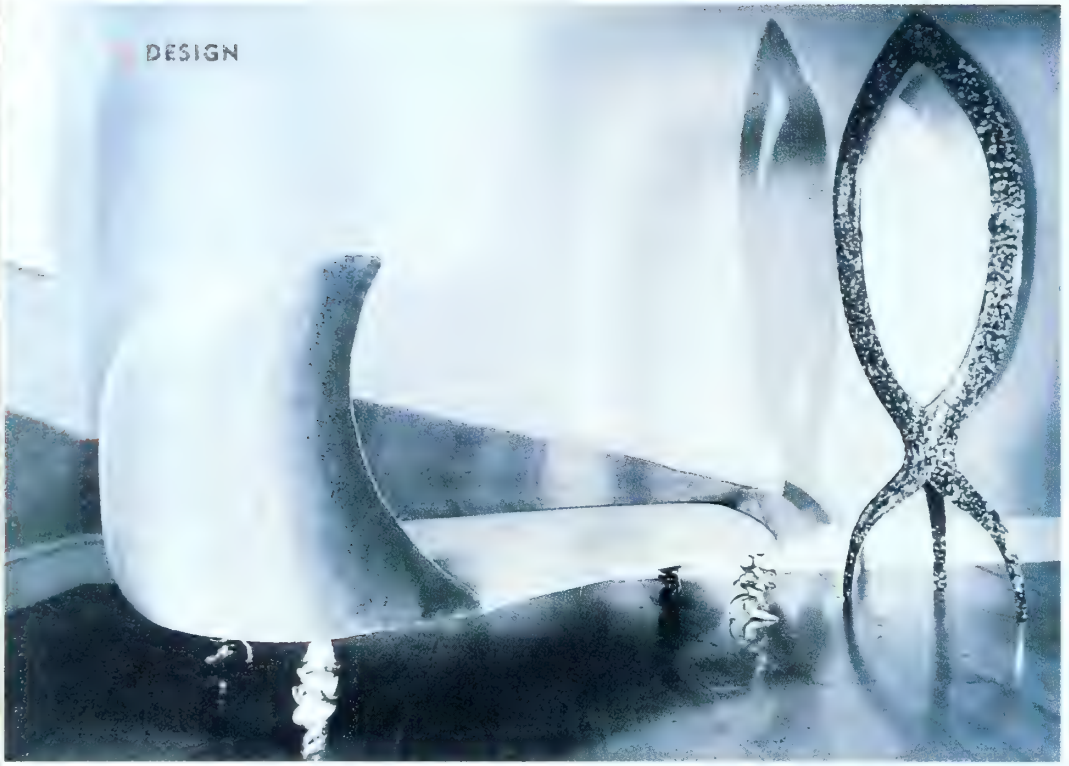
Of course, cruising the waters of the Caribbean aboard The Norway qualifies as hydrotherapy on its own. For seven rejuvenating days, you'll enjoy the best entertainment afloat, including Broadway's Meet Me In St. Louis. *A gourmet à la carte dinner and dance club. As well as a new glass-enclosed, state-of-the-art fitness center and 360° jogging track.*

For a copy of NCL's Roman Spa brochure, call your travel agent or 1-800-262-4NCL. Because any spa can make you feel like you're in paradise. But only The Norway's Roman Spa can actually take you there.

NORWEGIAN CRUISE LINE
The Best Things In Life. At Sea.

SHIPS' REGISTRY: BAHAMAS ©1991 NORWEGIAN CRUISE LINE





Deeply Inspired

Furniture designer Cebuan de la Rochette dives for ideas in the South Seas

BY HEATHER SMITH MACISAAC



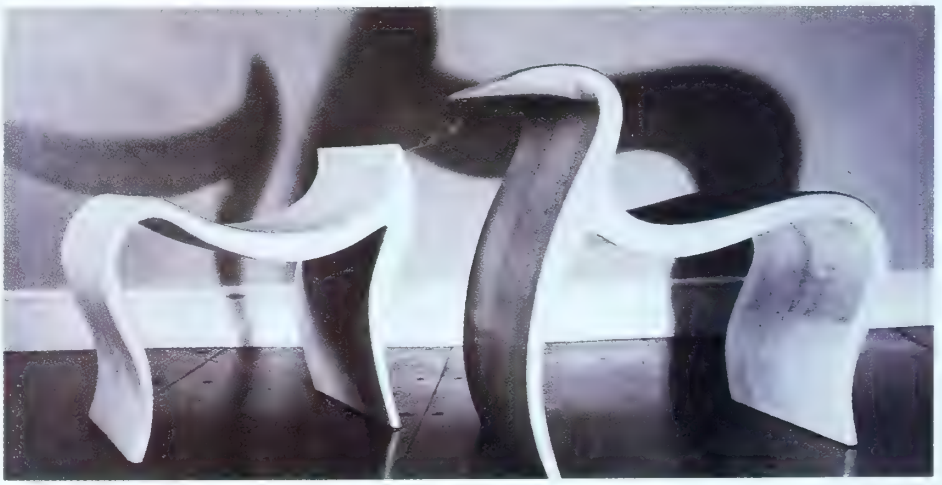
OF THE MANY PLACES THAT CEBUAN de la Rochette de Beaucastel has lived—France, Switzerland, Italy, Japan, India, and the South Seas—she feels most at home in, quite literally, the last. "By chance I took up scuba diving about a year ago, and it was a revelation in every sense," says the London-based designer. "The world of water has been an extraordinary inspiration; it's soothing and personal, protective and liberating all at once. I have always felt that nature was in my veins, but under water it envelops me completely."

Nature has guided Rochette since 1986, when she began designing furniture using exotic and arresting organic materials—coconut husk, bamboo and palmwood veneers, fish skin, slate, salmon stone, and a dazzling range of seashells—from a tropical island so rich in resources she is reluctant to identify it. "Coconut husk can be used like a fabric, dyed and sewn," says Rochette. "Pen shell applied to a surface looks like fine black lacquer. And sharkskin is so lavish and loaded with history, it's the icing on the cake. I recently did a whole bedroom in London in it."

Awash in sea life, Rochette's third and latest collection draws materials and forms from the deep. A cheval glass of blue gray agate shell takes its name and shape from the blue marlin, and the Onda and Cresta stools in shagreen and the Dyathis chest of drawers in pearl slate and pen shell capture the motion of ocean waves. The Trisidos chaise longue in velvet with cast-aluminum feet and the shagreen Cancroid and Cancrino dressing table and stool are named for other sea creatures. "I was after colors and shapes that give off a certain vibration," says Rochette.



If there is a crafted feel to her pieces, it is for good reason. The raw materials are anything but uniform and often unpredictable. And the construction of the oddly shaped furniture is the antithesis of high tech: each piece is made in a factory on Rochette's mystery island with tools no more elaborate than a saw, screwdriver, and hammer. "Having furniture fabricated on the other side of the world causes a few hiccups," she acknowledges; her fantasy is to have a permanent home, with "lots of water babies," on the island. But for now, visits every two or three months to direct the work at the factory and to dive into the sea for ideas will do just fine. ▲



Cebuan de la Rochette, above, explores seaworthy forms with her velvet Trisidos chaise longue and agate shell Blue Marlin mirror, top, agate shell Agateo table, left, and shagreen Onda and Cresta stools, below. Details see Resources.

Essentials of the hunt.



Diamonds. Always worth seeking out. The Diamonds of Distinction Award honors the best in American Design. Check this page each month for the new winners. Or cheat and send for a free booklet showing the entire year's winning pieces, priced from $5,000–$15,000. In the U.S. and Canada, call 800 926-2700, ext. 491. A diamond is forever.

April Winners • Diamonds of Distinction







The Sociology of Dining Out

Five restaurants offer a feast for students of class and character

BY RHODA KOENIG



Fortunately for the busy traveler, it is quite easy in London to combine dining out with social anthropology. At each of the following restaurants you can view a specific English type while ingesting food that ranges from the above average to the spectacular.

BISTROT 190 When restaurant people finish their shift, says Ruth Rogers, proprietor and chef of the fashionable River Café, they're like performers on a high after a show. To relive their triumphs and drown their disasters, Rogers, along with numerous other chefs at smart London restaurants, sets off for Bistrot 190, an all-day and late-night spot where the cooking of Anthony Worrall-Thompson concentrates on substantial, pungent ingredients in inventive combinations. High praise has gone to his terrine of eight-times-roasted garlic cloves set in jellied veal stock; his bollito misto of, among other things, pickled beef, chicken sausage, and pigs' trotters stuffed with sweetbreads; and chocolate bread pudding, his variation on an old English favorite. The Bistrot takes no reservations and during the wait in the bar some chefs have become rather overexcited: a recent dispute over the philosophy of restaurant management led to one hastily departing with a broken nose. (Bistrot 190, 190 Queen's Gate, London SW7 5EU; 71-581-5666)

THE IVY Opened in 1911 on a little street off theater-crammed Shaftesbury Avenue, the Ivy became the place where actors, as glamour girl of the period Alice Delysia once noted, would cling like the ivy on the wall. Between the wars you could see Rex Harrison, Noël Coward, and the Oliviers tucking in. In recent decades the restaurant became ordinary and unloved, but last year it was rescued by the owners of Le Caprice, who brought in oak paneling, artwork commissioned from such British stars as Howard Hodgkin and Eduardo Paolozzi, and a top-drawer chef. The menu is now split between old English nursery and club room dishes (braised oxtail, rice pudding with Armagnac-soaked prunes, bubble and squeak) and hotshot show-biz stuff (saumon cru au citron vert, tagliatelle with baby squid). The stars have returned—Joan Collins gave her opening-night party for *Private Lives* here; John Malkovich or Richard Harris might be at the next table—but you know it isn't done to notice. (The Ivy, 1 West St., London WC2H 9NE; 71-836-4751)



FIRST FLOOR It is not a good idea to be too stylishly dressed when you visit Portobello Road's First Floor—at least leave the stiletto heels home.



Oh, baby.

Small wonders from Tiffany & Co.
Sterling silver baby cup, $155. Spoon, $75.
Rattle, $115. Baby sets of plate, porringer
and mug: "Seashore," $48. "Tiffany Toys," $50.
Available at Tiffany & Co. in New York,
Beverly Hills, San Francisco, South Coast Plaza,
Dallas, Houston, Washington, D.C.,
Chicago, Atlanta, Boston, Philadelphia.
Also available at selected fine stores.
To inquire: 800-526-0649.

TIFFANY & CO.



MAURICE VELLEKOOP

At the Ivy you might spot Joan Collins or Richard Harris tucking in

You enter by way of a corridor filled with rather large gravel that leads you one flight up to a large corner room decorated, if that's the word, in bronze, velvet, and linoleum. The Portobello Road is still teeming on Saturdays with fine antiques and tourist tat, but all week long it's a blend of rough market traders and proprietors and patrons of specialist bookstores and galleries that show the work of young artists. The latter make up much of the staff here. While people of indeterminate and aggressive sexual orientation go about their dalliances, you can have a friendly young waiter with a hairdo like a hedgehog's bring you an exotic Caribbean cocktail and such tasty hearty fare as wild boar sausages or herb-crusted cod. On your way out stop for a drink in the roaring bar underneath where the old Portobello Road still stands and staggers. (First Floor, 186 Portobello Rd., London W11 1LA; 71-243-0072)

L'AMICO If a gong sounds at L'Amico and several pin-striped gentlemen dash for the exit, there is no need to panic. What you hear is not a fire alarm but a division bell, the signal for members of Parliament that debate on a bill has ended and that they have eight minutes to get back to the House for a vote. (Cabinet ministers have cars waiting; lower-level MPs can just make it at a trot.) You may also hear the sort of gossip that results when politicians meet: "He's got a PR girl tucked away in Battersea? No wonder his wife is staying in the constituency." L'Amico's Westminster clientele is about half Labour, half Tory, and has included the leader of the other half of the world. The dish created for his visit remains on the menu as spaghetti Gorbachev—the sauce is smoked salmon, cream, caviar, and vodka. Otherwise, L'Amico's cuisine is conventional Italian, somewhat on the stodgy side. My companion thought the polenta with porcini reminiscent of the uniquely English taste of Marmite, but we agreed that veal with avocado and hollandaise was better than it sounds. (L'Amico, Dean Bradley House, 44 Horseferry Rd., London SW1P 2AF; 71-222-4680)

WILTONS Oysters are the specialty here, slipping down the throats of a clientele from whose mouths issue a stream of "actuallys" and "dear old boys." Wiltons has been going since 1742—though not at the same address—providing the landed gentry with a reassuring place to nosh when they come up to London. Among the paneled banquettes, etched glass, and stuffed fish they sit, getting down as much as they can manage of the multicourse traditional feast on offer, from turtle soup to Welsh rabbit, the post-dessert savory. In the shooting season, Wiltons has a menu thick with unlucky denizens of field and pond: the richly flavored widgeon or the little woodcock, the latter with its long-billed head bent right around, like Linda Blair's in *The Exorcist*, and served with bread sauce and game chips. Wiltons is no more a place for the tenderhearted than for the exacting gourmet. Food and wine are presented by waiters who look as if they are dressed for a wedding and waitresses who seem dressed for taking your temperature. Both can be rather chilly if they suspect you are not utterly upper. (Wiltons, 55 Jermyn St., London SW1Y 6LX; 71-629-9955) ▲

Inspired by the artisans of the French provinces, La Barge prese the Alexandrine Collection.

Alexandrine is defined by the various combinations of dramatic carvings, subtle hand painting an decoration on wood, and wrough iron pieces finished in verdigris, pewter and aged iron.

Old World craftsmen create painted faux marble and pickled pine finishes, woven rush seating and glazed ceramic furnishings.

Alexandrine is available throug these fine stores:

ALABAMA Birmingham Wholesale, *Birmingham*
ARIZONA Barrows, *Phoenix*
CALIFORNIA Scofields, *Sacramento;* Suburban House, *Concord;* Suburban House, *Cupertino;* Suburban House, *Roseville;* The Great Room, *San Mate* V.J. Lloyds, *San Diego*
FLORIDA Hugo's, *Jacksonville;* Koontz *Ocala;* Lois Collection, *Ft. Lauderdal* Rex & Bryant King, *Tampa;* Robb & Stucky, *Altamonte Springs;* Robb & Stucky, *Ft. Myers;* Robb & Stucky, *Naples;* Robb & Stucky, *Sarasota;* Worrel's, *North Palm Beach;* Worrel's, *Stuart*
GEORGIA Herndon House, *Dunwoody*
ILLINOIS Colby's, *Lincolnwood;* Colby' *Oak Brook;* Hufford Furniture, *Chicag*
LOUISIANA Beth Claybourn Int., *Baton Rouge;* Clementine's, *Shreveport*
MASSACHUSETTS Cabot House, *Burlington;* Cabot House, *Fall River;* Cabot House, *Framingham;* Cabot House, *Haverhill;* Cabot House, *Weymouth*
MARYLAND Mastercraft, *Rockville*
MICHIGAN Israels, *Grand Rapids*
NORTH CAROLINA Country Shop, *Hickory*
NEW YORK Bayles, *Rochester*
RHODE ISLAND Harold Home Outfitters, *Providence*
TEXAS Covin's House & Table, *Dallas;* Ellison Furniture, *Ft. Worth;* Louis Shanks, *Austin;* Louis Shanks, *San Antonio;* Suniland, *Houston*
VIRGINIA Gallahan's Furniture, *Fredericksburg;* Leo Burke Furniture, *Richmond;* Willis Wayside, *Virginia Beach*

La Barge®

For your Alexandrine Collection catalo send $6.00 to La Barge, Dept. J90, P.O. Box 1769, Holland, MI 49422.







Center Stage *From parties to films, designer Michael Howells is suddenly in the spotlight* BY CHARLES GANDEE





Michael Howells, top, outfitted his London living room with an armless sofa and wood-framed vitrine, top right, both designed by Oliver Messel. Right: On the mantel an arrangement of Mexican silver and tin flanked by Howells-designed sconces. Above: In the 1990 film *The Cook, The Thief, His Wife, and Her Lover*, the designer focused his attention on table settings and still lifes.

More often than not these days, when Britain's lords, ladies, and landed gentry commence preparations to get together and get down, so to speak, Michael Howells is the name that heads the invitation list. It's not that the 34-year-old designer is especially rich or famous. He isn't. Nor is he titled. Rather it's that Howells has a talent for tickling the fancy of Britain's elite—a considerable and well-acknowledged talent as party planner extraordinaire.

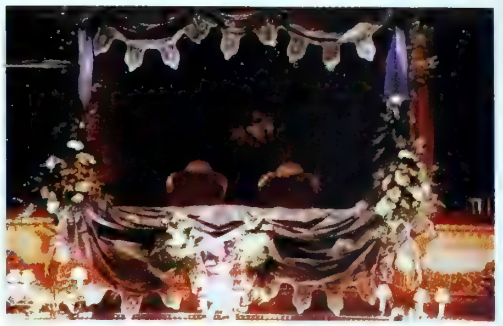
"He's brilliant," proclaims Hannah Rothschild, daughter of Jacob Rothschild. And she should know. Three years ago Hannah was the beneficiary of Howells's reported brilliance, as well as her father's largesse, when the young designer installed an elaborate O.K. Corral, of sorts, at the Rothschild's country estate for a Wild West–theme party—the duke of Marlborough meets the Marlboro man. Arguably even more memorable was the party celebrating Nick Ashley's decision to tie the knot. Howells arrived early to tie a Brobdingnagian bow around the family barn, using Laura Ashley fabric, of course. Next on Howells's agenda is a sixties-theme charity ball given by the princess of Wales. Then comes a July fête—Howells won't say for whom—that will feature a


Oversized Linen Camp Shirt, $64. Washed Linen Sarong Skirt, $52. Washed Linen Shell, $42.
It's a whole new kind of spirit.
Jacqueline Ferrar™
JCPenney Fashion comes to life
Available at most large stores. Prices higher in Alaska, Hawaii and Puerto Rico. © 1991, JCPenney, Co., Inc.



Howells's aesthetic range includes, left, a centerpiece for a party based on Frances Hodgson Burnett's *The Secret Garden*, below, a page from the Lanvin catalogue, right, the Jean Howard book party in L.A., and, far right, the royal box for the Kirov in London.







Next on Howells's agenda is a sixties-theme ball for the princess of Wales

full-scale replica of the duke of Cumberland's eighteenth-century Chinese barge to be launched in a swimming pool and to serve as a dance floor.

Such high-style merrymaking seems a long way away from Howells's London living room, where the glamorous good life is merely hinted at in heaps of slides, drawings, and photographs that contribute to the bohemian splendor. Stacks of *Harpers & Queen* allude to a sideline as a fashion stylist, and movie stills attest to a burgeoning career in production design. Howells, his apartment suggests, is a man on the move and this is his crash pad.

Although the apartment was a warren of little rooms when Howells bought it last year, the designer's six foot, six inch frame demanded larger, if fewer, spaces. His solution is an open-plan kitchen-dining-living space in the front, outfitted with furniture from Oliver Messel's 1959 Rayne shoe shop, and an open-plan bedroom-bath in the back, outfitted with a monumental four-poster and a bathtub painted gold. Toga-style curtains add theatrical flair; yellow linoleum introduces a bit of never-a-bad-idea-in-London color. The aesthetic moral is simple—maximum effect, whatever the means. Like a party. ♠



Hollow posts, right, open to reveal secret storage space in the designer's own bed, far right, by Will Wentworth-Stanley. Below: A gilded bathtub in the open-plan bedroom-bath. Details see Resources.







When we say Keds feel good, we have a lot of support.

Lightweight, cushioned, and available in a full range of sizes and widths, Keds light Walkers are the best-feeling Keds ever. And that's saying a lot.



bloomingdale's

Keds®

RICH'S

For stores nearest you, call 1-800-323-1700

They Feel Good.™

© 1991 The Keds Corporation



The Avant-Gardener

Alan Titchmarsh is England's expert on horticultural one-upmanship

BY BARBARA WALDER

If mad dogs and Englishmen do go out in the midday sun, you can bet they're in the garden. When the English are at their dottiest and daftest—when they seriously seem to have a screw loose—it's probably rust on their roses that has set them off. Gardening, after all, is where they pour their most personal passions, where they get down and dirty with the dahlias and muck about with the marigolds. It's fertile and filthy among those flowers, and it fires them up. Banked passions certainly, British-style. But passions nonetheless.

"It all boils down to sex, doesn't it?" says Alan Titchmarsh, Britain's gardening man of the moment. Sublimated sex but snobbery, too. For grafted onto this national passion now is a great garden chic which has even ladies of the manor grubbing about on their hands and knees while the gardeners stand high and dry with a new kind of power. And so potent is 41-year-old Alan Titchmarsh, with his boyish charm and tight jeans, impeccable credentials and media mastery, that he's made it into the big time and brought gardening with him.

Titchmarsh's talent is too large for any single profession. But gardening grabbed him young, so that's where he first made his mark. Starting as a fifteen-year-old apprentice in a local Yorkshire park, Titchmarsh grew up to be one of the new gardeners, educated instead of brought up through the ranks on the big estates. He got his diploma from the Royal Botanic Gardens at Kew where he also taught before choosing the media to deliver his gardening message.

Radio and TV gardening spots led to guest appearances on chat and quiz shows and, for the past four years, to cohosting his own live general-interest daily network TV program. With gardening columns in magazines and newspapers, some thirty books, two hundred fan letters a week, a Chelsea Gold Medal, and the unofficial title of Prince Charles's favorite gardener, Titchmarsh hasn't stopped climbing yet.

And as he boosted himself, he boosted gardening. Steeped in stately homes and technicalities, gardening in the British media had become tame and tired. Titchmarsh came along and woke everyone up. With his open and generous personality and his up-to-date style, he brought a new image and irreverence to the airwaves. "He's young and interesting and exciting and he brings a kind of friendliness," says Diana Stenson, producer of *Gardeners' Question Time*, Sunday's fixture for over forty years on BBC's Radio 4. "Gardeners tend to be a bit traditionalist, and he's willing to break down the boundaries and have a go at something different. I think it's good because it gives gardening a shot in the arm."

What Titchmarsh, an aspiring actor, does best is communicate and entertain, and he does it with a regional accent and urbane manner that have both a common touch and cachet. He's expert enough to let his enthusiasm show—he seems actually to *enjoy* gardening—and he tells you about it in words you can understand.

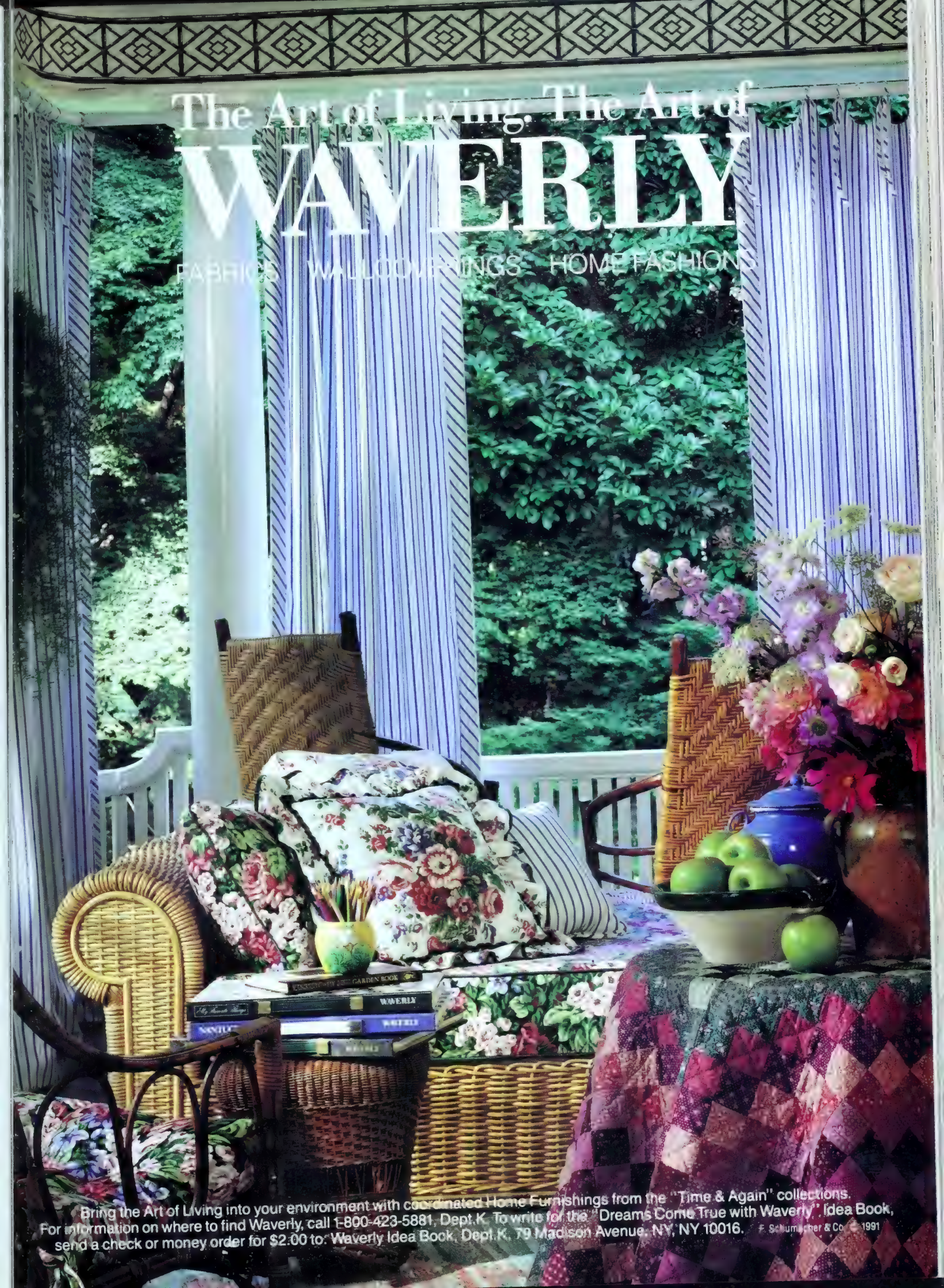
"An advanced state of necrosis?" he asks while suddenly uprooting an ailing begonia in the outdoor green-







Alan Titchmarsh, in his own garden, above, and on TV, below from left, demonstrating lawn care, camellia cultivation, and pruning technique.



Bring the Art of Living into your environment with coordinated Home Furnishings from the "Time & Again" collections.
For information on where to find Waverly, call 1-800-423-5881, Dept.K. To write for the "Dreams Come True with Waverly" Idea Book,
send a check or money order for $2.00 to: Waverly Idea Book, Dept.K, 79 Madison Avenue, NY, NY 10016. F. Schumacher & Co. © 1991

house specially built for the weekly garden spot on his show. "It's dead! Chuck it out!" On the set, equally dramatic, he produces a huge branch of camellia, enshrouds it in netting, and says, "In windy weather it's simple. Protect those blooms."

"Gardening has never struck me as being mysterious, but rather common sense with a bit of knowledge," says Titchmarsh, off duty. "It still

Titchmarsh has a sharp satiric eye for upmarket gardeners who need to know what color Wellies to wear and Latin names to drop

can be a frustrating business, but I thought, right, if I just approach it like I find it bloody good fun, if I can persuade other people it's good fun as well and look as though I'm not some sort of intimidating boffin—too scientific—maybe they'll catch on. The big thing is to get them to stop panicking. 'Don't worry! Do this, this, and this, and enjoy it!'"

Titchmarsh also has a sharp satirical eye for the snobbery, old and new, that has attached itself to gardening. Skewering it smartly in one of his most popular books, *Avant-Gardening: A Guide to One-Upmanship in the Garden*, Titchmarsh makes fun of all upmarket gardeners, including himself. "I thought, I'll have a go at this, a little gentle dig," he says, "so I sat down at the typewriter and blasted away at all those little snobberies I've seen over the years. I thought it was time the curtain was pulled back and it was all exposed. It's tongue in cheek, but on the other hand it's all absolutely true."

His book is snapped up by gardeners and gardeners manqué who want to keep up with the Lloyd-Joneses and need to know what color Wellies to wear (Barbour blue for the ladies) and Latin names to drop, that old hoes are in and hostas are hot. Just the ticket, too, for one-upping American gardeners with power plants and Anglophilia who want chintz outside as well as in. But *Avant-Gardening* is also meant to bring everybody, gently, back down to earth. Says Titchmarsh, "Sometimes I think people, particularly in the higher echelons of gardening, believe it should be kept exclusive, but I have no time for elitism. Gardening is for everyone to get a kick out of. It's between you and your patch of soil, you and nature."

Titchmarsh can get away with these sallies away from the soil because he's a grounded gardener, up to his elbows in the flinty chalk of his hillside garden in Hampshire whenever he has the chance. "When I go home at weekends," he says, "I dig and plant and rake and hoe and all of that. It's part of my being." Rock and alpine plants are Titchmarsh favorites, and he feels a naturalistic setting and personal expressiveness are the key to success here as in the rest of the garden. "This 'tidying up' mentality about now? I like plants to look natural, untrussed. Plants by nature are not tidy. I don't object to gardens that are neat, but with everything so sterile, with no sort of bounty of billowing blooms, it's horrible."

It's easy to see why Titchmarsh has shaken up the British gardening world. Fighting to free an entire nation from garden guilt, he allows the buttoned-up Brits to be earthy and exciting. In a country where gardening is bred in the bone and fed by the climate, and everyone from the prince on down has his patch, Titchmarsh doesn't make you feel inadequate. Always accessible, he appeals across the board.

So hosting Mediterranean garden cruises, hit up for free advice by everyone from Julie Christie to Yehudi Menuhin, Alan Titchmarsh is hot, almost avant-garde. At a time when celeb chefs dine upstairs, this guru gardener comes in the front door—fashionable and full of romance. ♠

PHILIPPE DESHOULIER
PORCELAIN DE LIMOGES
Limoges, France

NEIMAN MARCUS, NATIONWIDE

NORTHEAST
Cabbages & Kings, Newport, RI
Joyce's Mary Curtis Shop, Concord,
Cat's Meow, Inc., Westport, CT
The Yellow Daffodil, Avon, CT
The Hutch, Brooklyn, NY
Interiors by Joan Manning, Bronxville
Quaker Gift Shop, Staten Island, N
Wit's End Giftique, Inc., Clifton Park
Brielle Galleries, Brielle, NJ
Harriet Eisenberg, West Orange, N
Rande Lynne, Englewood, NJ
S. Marsh & Sons, Millburn, NJ
Martin's, Washington, DC
The Penguin Shoppe, Merion, PA
The Enchanted Owl, Greenville, D
Creative Specialties, Inc., Baltimore,

SOUTHEAST
Bittners II, Louisville, KY
Lafayette Galleries, Lexington, K
Andrew Morton, Knoxville, TN
Fischer Evans Jewelers, Chattanooga
Gift & Art Shop, Memphis, TN
Michael Corzine & Co., Nashville, T
Gutmann Galleries, Charlotte, NC
Brittain's of Charleston, Charleston,
Mais Oui Ltd., Columbia, SC
Lawren's, Huntsville, AL
Yellow Door, Florence, AL
Maier & Berkele, Inc., Atlanta, GA
Levy Jewelers, Savannah, GA
Alvin Magnon Jewelers, Tampa, FL
Isabel's Et Catera, Palm Beach, FL
Jacobs Jewelers, Jacksonville, FL
Jenning's, Naples, FL
Martin's Home & Hobby House, Winter Par
Nessa Gaulois, Bal Harbour, FL

MIDWEST
Shulan's Fairlawn, Akron, OH
Studio 330, Birmingham, MI
Amelia's, Ft. Wayne, IN
N. Theobald, Indianapolis, IN
Square One, Madison, WI
A Touch of Glass, Minneapolis, MN
Buchroeders, Columbia, MO
China Cabinet, St. Joseph, MO
Compliments, Kansas City, MO
Smith Company, Shawnee Mission, K

SOUTHWEST
House & Garden, Jonesboro, AR
Coleman E. Adler & Son, Inc., New Orleans
The Pillars, Monroe, LA
Red Fox Ltd., Oklahoma City, OK
Accents, Conroe, TX
Anderson Bros. Jewelers, Lubbock, T
Camille's, Tucson, AZ

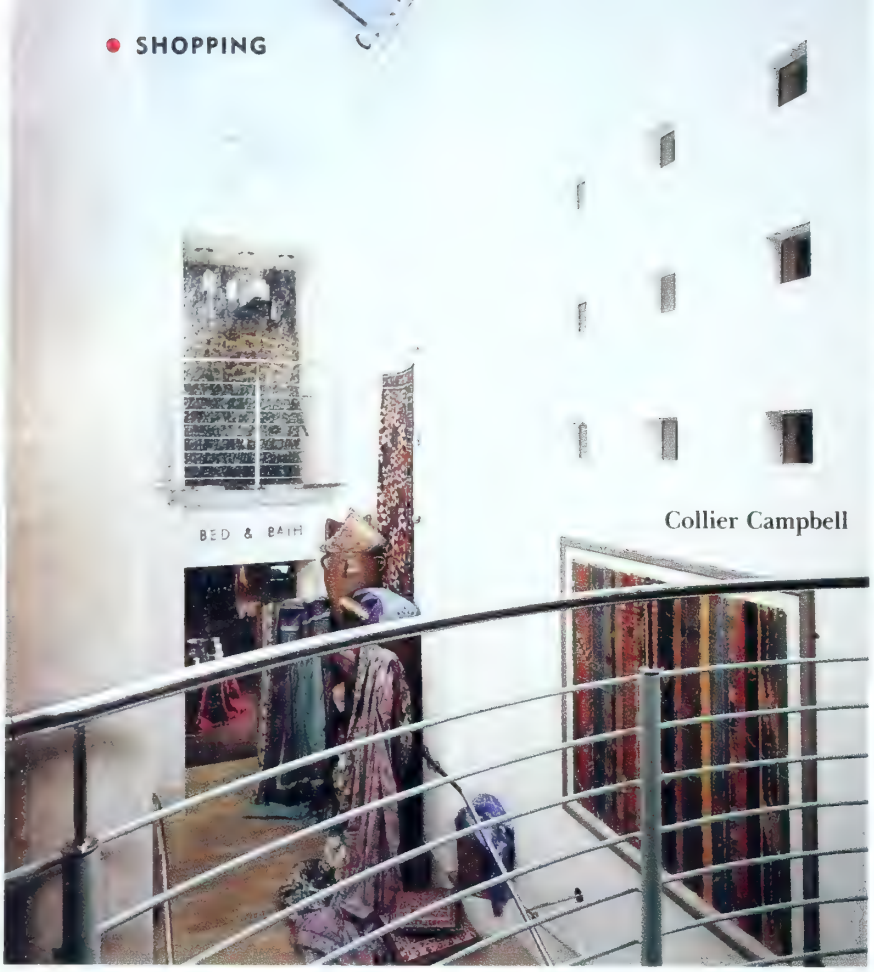
WEST
Geary's, Beverly Hills, CA
I Magnin, Southern California
Touch of Gold, Corte Madera, CA
Carl Greve Jewelers, Portland, OR
Bertha's, Las Vegas, NV
Hyde Park, Denver, CO
International Villa, Denver, CO
Special Occasions, Aspen, CO
Peppercorn, Boulder, CO

For further informatio
call 1(800) 274-7825.

FASHION PLATE



Alhambra. French porcelain, new from Philippe Deshoulieres. At $113 for a five-piece place setting, it may go to your head.

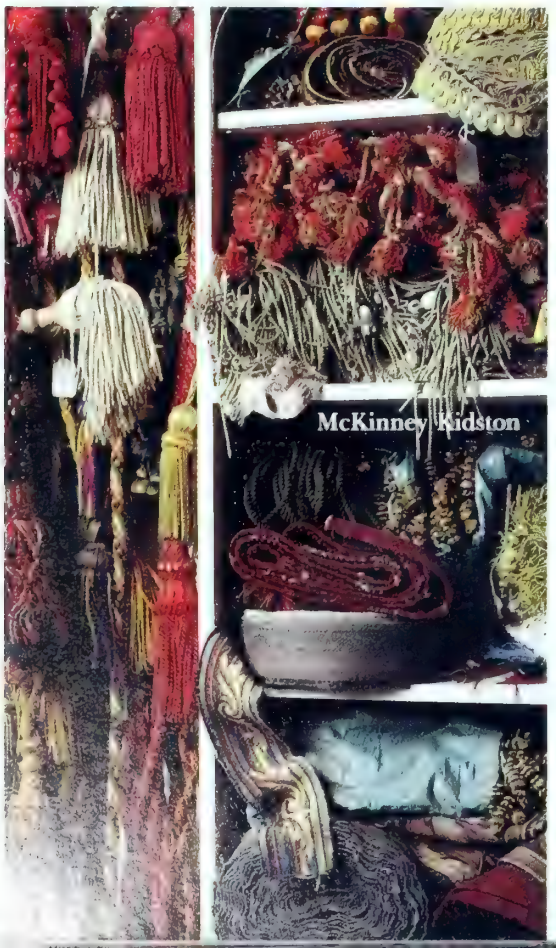


Collier Campbell

Collier Campbell sells its vibrant fabrics in a luxury liner–style store, left. Right: A sampling of the English and French lamps and needlework that Lucy and Michael Vaughan reproduce. Below: A forest of curtain tassels and trimmings at McKinney Kidston.

London Luxuries

From porcelains to paisleys, the city's shops stock the finer things in life BY EVE M. KAHN



The English have a peerless eye for quality, whether it comes in the form of a silk curtain tassel, a boldly patterned bed sheet, or a perfect bunch of scented violets. Here meet seven of London's most discriminating purveyors of design with a British accent.

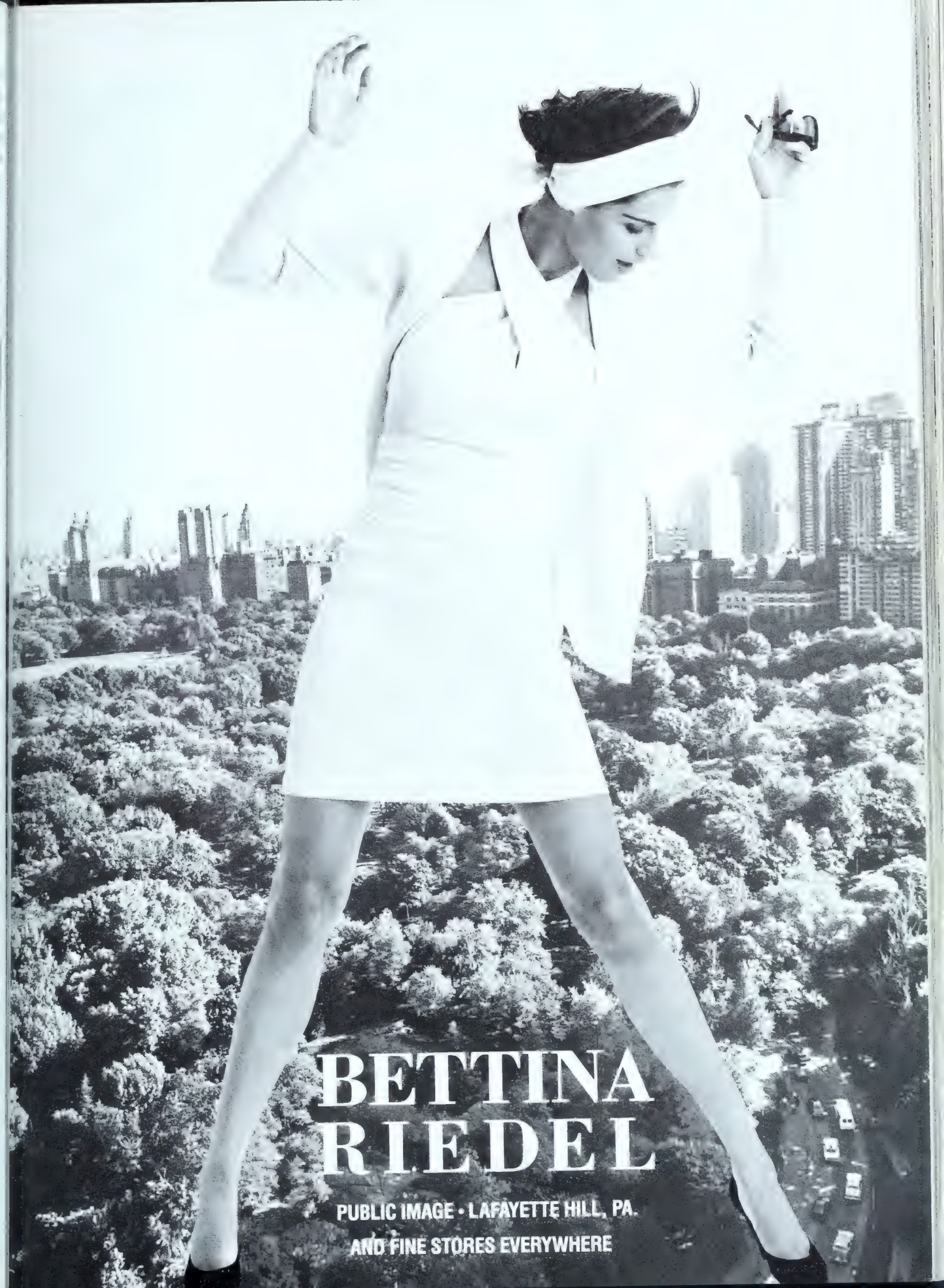
COLLIER CAMPBELL "We think in patterns," says Sarah Campbell of textile specialists Collier Campbell. "We succeed when we express ourselves succinctly." Cloth designers since the 1960s, she and her sister Susan Collier opened their first retail outlet two years ago, selling fabrics, towels, and bedding as well as clothing and accessories. The shop's streamlined architecture evokes a luxury liner, and the colorful wares reveal a variety of influences: Picasso, Matisse, American quilts, and African and Indonesian motifs. Collier describes all of the above as "part of our visual nutrition," and she is especially proud of the genderlessness of the results. "Too many rooms are too feminine," she says. "Our fabrics can stand on their own, without any froufrouing." (45 Conduit St., London W1R 9FB; 71-287-2277)

McKINNEY KIDSTON Shona McKinney and Cath Kidston sell everything a window could want: antique and new curtain poles, finials, brackets, rings, trimmings, tiebacks, and,



of course, curtains and valances. Much of the merchandise dangles from the shop's walls in neat rows, giving the place the air of a hardware store, which is exactly the point. "This is not just a frilly boutique," says McKinney. "We want people to know they can get something here that works." Poles range from slim strips of wrought iron to Victorian flower-encrusted mahogany spears, curtains from chinoiserie toiles to medieval-style red velvets, and on the shelves of finials, oak spheres abut pressed-brass plumes. The owners, who also supply wallpaper and make house calls, prefer to treat windows simply. "All you need to be chic," says Kidston, "is a beautiful pole and curtain with interesting details like tassels and a colored lining. It's time to get away from overly grand curtains that spill onto the floor and drown you." (1 Wandon Rd., London SW6 2JF; 71-384-1377)

VAUGHAN Lucy and Michael Vaughan, a married couple who finish each other's sentences, ventured into antique lighting and needlework reproduction in the early eighties, and since then their phone has


BETTINA
RIEDEL
PUBLIC IMAGE • LAFAYETTE HILL, PA.
AND FINE STORES EVERYWHERE


Pulbrook & Gould

Florists Pulbrook & Gould will tackle window boxes or royal weddings


Lunn Antiques


Guinevere Antiques

never stopped ringing. The secrets of their success, according to Lucy: "We have a gut feeling for what people want, and we stay away from materials that weren't on the original pieces—we want to make the antiques of the future." So far they've copied nearly two hundred light fixtures, including Regency twisted-glass lamp bases topped by brass Corinthian capitals, seventeenth-century Dutch pressed-brass sconces, and Gothic tole chandeliers highlighted by gilded quatrefoils. Their needlework selections, such as flower-strewn rugs or geometric-patterned ottoman covers, are all based on eighteenth- and nineteenth-century English and French originals. And the best part is that the needlepoint colors are muted, the brass isn't lacquered, the tole paint is crackled—everything the Vaughans sell looks old, without trying too hard. (156–60 Wandsworth Bridge Rd., London SW6 2UH; 71-731-3133 to the trade only)

PULBROOK & GOULD The mix of shapes and colors at floral designers Pulbrook & Gould is heady: purple clouds of little scabious seem to float beside thick-stalked white amaryllis blossoms, while orange sprays of euphorbia stretch elegantly nearby. The company philosophy, according to cofounder Lady Susan Pulbrook, is that "arrangements should look natural with every flower visible and every blossom perfect." An in-house army of green-aproned arrangers will tackle everything from a window box to a royal wedding, and some of the furniture in the shop is for sale, too: rustic tables, cast- and wrought-iron chairs, celadon pots, "anything for conservatories," says partner Sonja Waites. The house specialty, she adds, "is the Englishness of it all: the lushness, the delicacy of our flowers. I'm never bored with this business because every day I see something I can't quite believe is real." (Liscartan House, 127 Sloane St., London SW1 X9AS; 71-730-0030)


Fiell

LUNN ANTIQUES When Stephen Lunn scrutinizes a prized piece of vintage lace under a magnifying glass, he finds not only fine workmanship but also social history. "Women stayed home and made lace while men worked in the field," he says, admiring a circa 1720 headdress of Brussels lace. "Such tiny knots, such backbreaking labor went into the production of some aristocrat's status symbol; lace is really a portrait of past lives." His shop is a study in white: snowy oft-bleached sheets contrast with tea-dipped ecru shawls. Lace-trimmed pillowcases and jacquard tablecloths are assembled in inviting piles, and christening robes sway softly from hangers near the ceiling. None of the things Lunn offers have been heavily restored, and all of his sheets are machine washable. Recently Lunn has started reproducing ruffly nineteenth-century nightgowns and bed linens, but lace remains his passion. "To me," he says, "it can be mind-blowing." (86 New Kings Rd., Parsons Green,

Pulbrook & Gould sell floral extravaganzas as well as rustic conservatory furniture, top left. Above left: Linens and lace swathe every surface at Lunn Antiques. Left: Vintage tableware is one of the many specialties at Guinevere Antiques. Above right: Peter Fiell holds court in his gallery devoted to post-1945 furniture. The chair, above far right, is a replica of a 1963 Gerrit Thomas Rietveld design; the contemporary table is by Derrick Pearce.

RED

Nothing so soft was ever so exciting.



The subtle new sensation from Giorgio Beverly Hills.

AVAILABLE AT OUR BEVERLY HILLS AND NEW YORK BOUTIQUES AND SELECT STORES.
TO ORDER, CALL 1-800-GIORGIO ANYTIME.

GIORGIO
Beverly Hills

London SW6 4LU; 71-736-4638) **GUINEVERE ANTIQUES** Genevieve Weaver organizes her ten antiques-crammed rooms so deftly that they are never overwhelming. Aided by sons Marc and Kevin, partner John Arnett, and twenty-eight years' experience, she finds and groups birds of a feather: dozens of tortoiseshell clocks, candlesticks, and frames glisten in a corner cabinet; paisley shawls spill from a bookcase; and hanging above a staircase are glass lanterns that evoke an icicle patch. An entire room is devoted to crystal and glass, including a circa 1990 silver-topped inkwell the size of a blender. The neighboring furniture ranges from a pair of 1920s mirror-studded tables to an Egyptian revival bed whose head and foot sport gilded swans. "I don't follow the trends; I buy what I like," says the French-born Weaver, one of the first antiques dealers to settle on the west end of Kings Road. Then she takes a thoughtful drag on her cigarette. "And when I like something," she says, "I like a lot of it." (578 Kings Rd., London SW6 2DY; 71-736-2917) **FIELL** Few Americans blink anymore at the sight of antiques stores full of furniture born as late as the 1960s, but in London Peter Fiell's gallery of post-1945 pieces is startling. "People are afraid of modern furniture here; they're afraid if they own it, they'll look self-made," says the Canadian-born dealer who, with his wife, Charlotte, has written *Modern Furniture Classics Since 1945* (due this fall from Thames & Hudson). His solution to Britain's worries: eclecticism. "A seventeenth-century table can work alongside an Eames chair if they're aesthetic equals," he says. He sells pieces by all the postwar greats, including Charles Eames, Raymond Loewy, and Isamu Noguchi; he also produces limited editions of contemporary furniture and will accept decorating assignments. "An interior should reflect the Zeitgeist," he says. "If it doesn't, it looks awkward if not downright dishonest." (181–83 Kings Rd., London SW3 5EB; 71-351-7172) ▲



Spode Blue Colonel. Taken from a fragment of 15th century Chinese porcelain, this is classic Spode. Pure cobalt on dazzling white Fine Bone China. This spring there's a special gift for you:

Spode
Invest in the Original

a free 9" rimmed soup bowl with each 5-piece place setting. Corrick's, Santa Rosa; David Harvey, Norwalk; Goldsmith Cardel, Cincinnati; International Villa, Denver. Spode, 41 Madison, New York

Instant, inexpensive and incredible... transform any room today!

Stencil a ceiling. Accent with tiles. "Paint" with fabrics. Whether you're decorating your new home for the first time or sprucing up "this old house," FINISHING TOUCHES is *the* source of inspiration for using lighting • flowers • occasional furniture • pictures • windows • fireplaces • staircases • display • doors and countless other decorative and structural changes to really make your house a home!





$30.00, ***now at your bookstore or gift shop*** OR call 1-800-733-3000, Dept. 010-03-156. (ISBN 0-517-583968).

The CROWN PUBLISHING GROUP



ISOLA



"TOP HATS" BY ERTÉ

LIMITED EDITION BRONZE WALL SCULPTURE

RED AND BLACK PATINAS WITH WHITE GOLD LEAF; BLACK LACQUER FRAME WITH WHITE GOLD LEAF.

26¼" × 22¾" FRAMED.

SCULPTURES BY ERTÉ ARE AVAILABLE IN FINE ART GALLERIES WORLDWIDE.
FOR GALLERY INFORMATION PLEASE TELEPHONE 203·869·9500.

CHALK & VERMILION

FINE ARTS 200 GREENWICH AVENUE GREENWICH, CT 06830 203•869•9500 FAX 203•869•9520

© 1989 CHALK & VERMILION AND SEVENAR



Linen. One of life's natural luxuries.

As beautiful as flax flowers are,
the linen designs created from them are even more striking.
From bed and table linens to furniture upholstery to wallcoverings to drapery fabric,
linen enhances any interior. With vibrant color. Luxurious comfort. And timeless elegance.
That's why designers all over the world are choosing linen for their creations today.
And since linen is available through both residential and contract interior designers,
it can be customized to your needs to make an exquisite statement.
Quite simply, linen is just naturally beautiful.

The designer fiber.

Pure Western European Linen. The L symbol is the registered trademark of the Confederation Internationale du Lin et du Chanvre (CILC)
International Linen Promotion Commission, 212-685-0424 ©1991

HG SHOPS

A. ANDREWS & CO.

1 DIRECT FROM HONG KONG! 362-PAGE CATALOG OFFERING EVERYTHING FROM NORITAKE CUTLERY AND CHINA TO CLOTHING, HANDICRAFTS, JEWELRY, CAMERAS, STEREO EQUIPMENT, WATCHES, AND CLOCKS AT LOW HONG KONG PRICES. $10.00, REFUNDABLE WITH ORDER. $20.00 FOREIGN.



2 FULL-COLOR FACTBOOK FEATURES ANDERSEN'S COMPLETE PERMA-SHIELD® LOW-MAINTENANCE PRODUCT LINE. THIS HANDY BOOKLET IS A COMPLETE RESOURCE FOR CREATING CUSTOM COMBINATIONS OF ANDERSEN WINDOWS AND PATIO DOORS. INCLUDES ENERGY FACTS AND BASIC SIZE CHARTS. FREE.

BOOKS ON TAPE®

World's Largest Selection of Audio Books



3 MORE THAN 2,500 BEST-SELLERS ON CASSETTE, ALL FULL-LENGTH. RENTALS BY MAIL. PREPAID DELIVERY AND RETURN. SATISFACTION GUARANTEED. CALL (800) 626-3333 OR CIRCLE NUMBER 3 FOR COLOR BROCHURE. FREE.

BOSE EXPRESS MUSIC CATALOG

4 THE FIRST COMPLETE RECORD STORE IN A CATALOG. SHOP AT HOME FOR ANY CD, TAPE, OR VIDEO IN PRINT. OVER 50,000 ROCK, JAZZ, AND CLASSICAL TITLES. SUBSCRIBERS GET OUR 240-PAGE 1991 CATALOG, UPDATES, AND $50 IN MERCHANDISE CREDITS. 1 YEAR $6.00, REFUNDABLE WITH FIRST ORDER.



5 CHADSWORTH COLUMNS, PEDESTALS, AND TABLE BASES ARE AUTHENTIC WOODEN REPLICATIONS OF CLASSIC GREEK AND ROMAN ORDERS. CATALOG FEATURES HAND-CAST ARCHITECTURAL ACCENTS AND IMPORTED HANDWOVEN FRENCH GOBELIN TAPESTRIES. $4.00. (404) 876-5410.



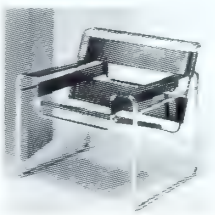
6 DIAMOND ESSENCE™ MASTERPIECES – THE BEST SIMULATED DIAMONDS EVER CREATED, SET IN 14-KARAT SOLID GOLD, ASTOUND DIAMOND LOVERS. BUILD YOUR VERY OWN COLLECTION OF DISTINCTIVE JEWELRY. SUBSCRIBE TO OUR WORLD OF VERSATILE, AFFORDABLE ELEGANCE. $3.00.



DOOLINGS OF SANTA FE

7 COMBINING THE FOLK ART OF NORTHERN NEW MEXICO WITH OLD-WORLD CABINETMAKING TECHNIQUES, DOOLINGS BRINGS YOU SOUTHWESTERN FURNITURE AT ITS FINEST. COME TO THE SOURCE! COMPLETE COLOR CATALOGUE, $5.00.

LE CORBUSIER MARCEL BREUER MIES VAN DER ROHE



8 PURCHASE DIRECTLY FROM THE IMPORTER AND SAVE ON MODERN CLASSICS, LACQUER DINING CHAIRS, CARVED WOOD CHAIRS, AND BOMBÉ CHESTS. EUROPEAN FURNITURE IMPORTERS, 2145 W. GRAND AVE., CHICAGO, IL 60612. (800) 283-1955. CATALOG $3.00.

EILEEN GRAY C.R. MACKINTOSH HARRY BERTOIA

Eye Opener.



9 SHOWCASE OF INTERIOR DESIGN PRESENTS IDEAS FROM 93 OF THE MOST GIFTED INTERIOR DESIGNERS ON THE EAST COAST TODAY. OVER 200 FULL-COLOR PAGES BOUND IN LINEN PROVIDE INSPIRATION AND INFORMATION. $35.00. AVAILABLE IN BETTER BOOKSTORES OR ORDER DIRECT 1-800-284-8232.

Glorafilia



Needlepoint

10 From England, the 90/91 American Needlepoint and Embroidery catalog and the 91 Cross Stitch Rug catalog. Kits on Medieval and Oriental themes, rich Victorian florals, delicate English embroideries, and traditional stuffed animals to delight both beginners and experts. $4.00.

GUERLAIN
PARIS

11 France's most sensational cosmetics, skin care, and fragrances are available in one beautiful portfolio. In the comfort of your home, make selections from these exclusive products. One year, $4.00.

Herend

12 Herend presents its full-color catalog featuring hand-painted dinnerware and tabletop accessories, $5.00. Available for the first time in America, "Herend, The Art of Hungarian Porcelain," in celebration of its 160th anniversary, $28.00.

MARVIN WINDOWS ARE MADE TO ORDER.

13 Marvin Windows Idea Brochure illustrates with full-color photos and renderings how window sizes and styles affect your home's appearance. Also includes information on window construction, energy efficiency, and maintenance. Free.



14 Petals makes it easy to add decorator accents with elegant, affordable silk floral arrangements, plants, and trees. You'll get $10 off your purchase of $25 or more. Full-color spring catalog, $2.00.

ROCHE BOBOIS
PARIS

15 This international collection of exclusive contemporary furniture is featured in a 75-page color catalog. New concepts in leather and fabric seating, wall systems, marble and glass tables, bedrooms, and dining rooms. Catalog $10.00, reimbursed with your first purchase.

STEUBEN

THE CLEAREST FORM OF EXPRESSION



16 Given by U.S. presidents, Steuben crystal is a gift of uncompromising standards. Our designers and craftspeople combine elements of nature and the artistry of man to create exceptional objects to give, use, or collect. From $150. One year of seasonal catalogues, $5.00.

ORDER FORM

To order: Check the number that corresponds to the catalog(s) you have selected and with a check or money order made payable to HG magazine, send to:
HG magazine, P.O. Box 1608, Riverton, NJ 08077-9908.

☐	1. A. Andrews & Co.	$10.00
☐	2. Andersen Windows	Free
☐	3. Books on Tape	Free
☐	4. Bose Express	6.00
☐	5. Chadsworth	4.00
☐	6. Diamond Essence	3.00
☐	7. Doolings of Santa Fe	5.00
☐	8. European Furniture Importers	3.00
☐	9. Showcase of Interior Design	35.00
☐	10. Glorafilia Ltd.	4.00
☐	11. Guerlain Boutique-By-Mail	4.00
☐	12. Herend catalog	5.00
☐	12. Herend book	28.00
☐	13. Marvin Windows	Free
☐	14. Petals	2.00
☐	15. Roche Bobois	10.00
☐	16. Steuben	5.00

Please send me the catalogs checked.

I have enclosed $ _____ for catalogs.

Name _____

Address _____

City _____

State _____ Zip _____

This offer expires August 1, 1991. Please allow 4-6 weeks for delivery. Offer is available only in the U.S. and its territories.

Hugo in Exile

On the isle of Guernsey, the writer composed an ode to Victorian excess

BY CHARLES MACLEAN







Hugo, in an 1878 photo by Nadar, above, wrote standing at a table in his "Crystal Palace," above right. Left: In exile Hugo was sent quantities of books but rarely found time to read. Below: Platters and plates, including a Sèvres service given to him by Charles X, fill the china corridor.



Writers who readily indulge our curiosity about where and how they live get a kick out of describing bleak prisonlike existences. Seldom are we treated to a tour of the joint—well appointed, domesticated, or charmingly disordered, as it may be—without being asked to admire the imaginary bars that sequester the dreaded den or attic room, so often trimmed with a few pathetic reminders of the outside world, of a life waiting to be lived. In the literary slammer, books do not furnish a room—guilt does. Only when sentence has been passed by circumstances beyond their control can writers righteously feel, well, liberated.

Victor Hugo considered naming his residence-in-exile on the English Channel island of Guernsey Liberty House for political reasons. In December 1851, his outspokenness against the French government under Louis Napoleon had led to a warrant being issued for his arrest, obliging him to flee Paris. A bitter victim of tyranny, Hugo raised the tricolor over 38 Hauteville, Saint Peter Port, proclaiming his island fastness (with characteristic immodesty) the last bastion of truth, freedom, and justice. But exile suited him; the enforced isolation got him writing again and gave his faded literary career a new lease on life. In Guernsey he settled down at the age of fifty-three to produce the major works (including *Les Misérables, La Légende des siècles,* and *L'Homme qui rit*) that secured his reputation as France's greatest writer.

Hugo never published a sentence about Hauteville House, as he came less portentously to call it, but his journals and letters fully document his life there, and the house itself, almost unchanged since the day he left some fifteen years later, reveals as much about the man as anything he might have written. Open to the public, though not strictly a museum, the plain white façade of the town house hardly prepares the visitor for an interior that is a temple to high Victorian excess and entirely the creation of Victor Hugo. First impressions are of entering a murky cavern, the faked-out lair of some preposterous old actor or illusionist. Everything is dark oak, tapestry, and tile—solid, richly worked, yet about as convincing as a Boris Karloff movie set. Climb up through the gloom toward Hugo's quarters at the top of the house—his



BANANA REPUBLIC

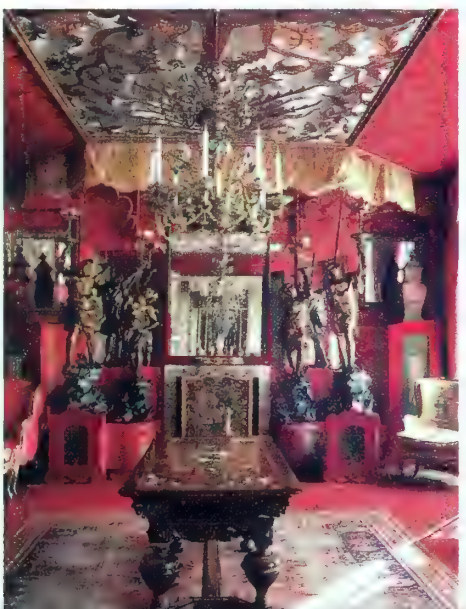
MONTEREY LINEN BLOUSE, $68.



Hugo's roaring egotism is everywhere on display







Delft tiles cover the walls of the dining room, top, and form a huge H over the hearth. Above: Hugo's invented coat of arms embroidered on a chairback. Above right: The Hugo family staged theatrical performances in the opulent Blue Drawing Room, while the audience sat in the adjoining Red Drawing Room, right.

glass-walled "Crystal Palace"—and the atmosphere changes dramatically. Doors open on panoramic views of the sparkling English Channel flooding the rooms on the garden side with epiphanies of light. Hugo charged his poetry with similar effects, rarely passing up the chance of a grand antithetical flourish. Charles Hugo, who shared six years of his father's exile, was not far wrong in suggesting that "some day Hauteville House will be for biographers a true autograph in three floors, a poem in several rooms."

In his quest to furnish the house, Hugo combed Guernsey for antique chests and other loot that pirates and privateers had hoarded on the island a century before. Borne back to Hauteville in a horse-drawn cart, these treasures would be ruthlessly dismantled, then following Hugo's sketched instructions, reassembled by local artisans. There is not a square inch of wall or ceiling unadorned by dismembered wood carvings, delft tiles, oriental carpets, Aubusson and Gobelins tapestries, or rare silks. The work of cobbling them together to realize a phantasmagoria of symbolic decorating notions—from carved Latin tags to a mysterious winged head repeated all over the house—seemed never ending. It would be ages before Madame Hugo could safely confide in a letter: "At last, the sound of hammering is silenced."

The poet, who did his share of daubing and whittling, was not just out to amuse when he told a friend: "I missed my vocation. I was born to be an interior designer." One gets a whiff of futility from the hyper inventiveness, the roaring egotism everywhere on display. Hugo didn't stop at the woodwork—he made up faux ancestors, a faux ghost (appropriating the story of a young girl's suicide from next door), and entertained the paranoid delusion that he was being pursued by Louis Napoleon's spies. The house, honeycombed with false panels, hiding places, and secret doors, boasts an ingenious system of mirrors over the staircase (a sort of primitive video intercom) that allowed him to check the identity of visitors from his workroom through a glass floor. But the security arrangements, his journals reveal, were as often used by Hugo to view the hidden charms of chambermaids.

The silvering behind those mirrors, dimmed and blistered, also witnessed real tragedy, as well as inexorcisable ghosts. Hugo never got over the loss of his daughter Léopoldine, drowned in a boating accident on the Seine. His attempts to reach her through séances and table turning had ended so frighteningly he'd foresworn trying to con-

PORTRAIT OF A DESIGNER AND HER WORK.



AVAILABLE AT I.MAGNIN

Paloma Picasso®

FOR LOPEZ CAMBIL LTD

BERGDORF GOODMAN

tact the dead. Yet he continued to be tormented on Guernsey by "night visitors," spirit rappings in the walls, and more than once "a horrifying force violently separating my joined hands." Finding comfort in charity, he invited twenty of the island's poorest children to lunch every Wednesday but not before carving the bleakly sanctimonious inscription "Exilium vita est" (Life is an exile) over the dining room door.

No less unhappily, it was at Hauteville that his younger daughter, Adèle—the only member of his family to share his love of the island—began to lose her reason. Adèle (the subject of François Truffaut's disturbing film *L'Histoire d'Adèle H.*) and her illness were used by Madame Hugo, who made no secret of loathing the place, as an excuse to return with her to Paris. Hugo's two sons followed, abandoning him to the solitude, "the happiness of being alone," that he'd come to value more than their company.

He would rise early and work until lunch, standing at a table in the Crystal Palace with its navigator's view of the ocean. From the street he could be heard talking to himself, reading passages aloud, his voice booming through the empty house. If he stepped out onto the balcony, it was to signal to La Fallue, the house two doors away where he had installed Juliette Drouet, his mistress for fifty years. A wise woman, she refused to live at Hauteville House after Madame Hugo's death, knowing Hugo would have driven her away too. He'd built a tomb, as his wife called Hauteville, to immure his genius; there was no room in it for anyone else. Only Juliette saw out the term of an imprisonment which suited Hugo so well that he voluntarily extended his exile—a paradigm of the writer's condition—long after he was amnestied, delaying by several years his triumphant return to Paris. ▲

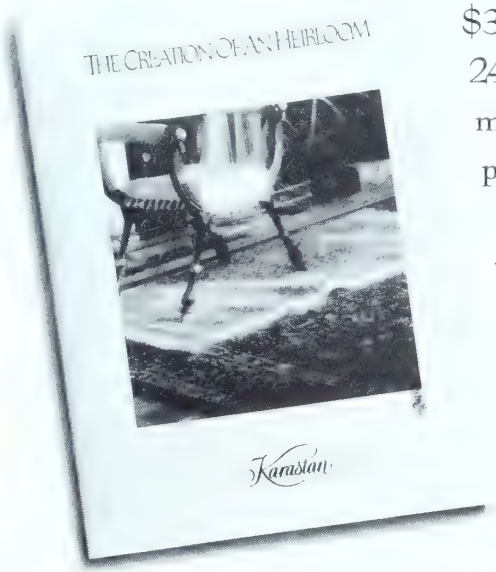
For visitors information: Hauteville House, 38 Hauteville, Saint Peter Port, Guernsey, Channel Islands; (481) 21-911. Open Apr. 1–Sept. 30.

THERE'S A FINE LINE BETWEEN YOU

Name

AND FINE FLOORCOVERING IN YOUR HOME.

Street City State Zip



Send us this coupon and $3. And we'll send you a colorful 24-page book showing how we make the rugs and carpet that put your furniture on a pedestal. Plus names of dealers to help make it happen. Do it soon. When one of the finest names in floorcovering tells all, copies don't last long.

Karastan

Write: Karastan, RSVP Communications, Box 49439, Greensboro NC 27499-2626.

100



The garden that takes care of itself!

THE NATURAL GARDEN

HOW TO PLAN *YOUR* GARDEN

PLANTS FOR ALL-YEAR BEAUTY

MAINTENANCE & IMPROVEMENTS

LIGHTING, POOLS, PATHS, BENCHES

BIBLIOGRAPHY & SOURCE GUIDE

Work *with* nature, its problems as well as assets. Create informal spontaneous beauty with native plants, hardy perennials, wildflowers and ornamental grasses...and spend your garden time savoring it, not slaving in it! Ken Druse shows-and-tells everything you need to know in this 304 page, superbly-detailed guide, with more than 400 lush photographs! Get started! Order your THE NATURAL GARDEN *today!* Just $28! 20% less than the regular $35 price!

To order: send your name and address, with check or money order for $28, plus $3 for shipping, to:
THE CONDÉ NAST COLLECTION, DEPT. 610055
P.O. BOX 10214, DES MOINES, IA 50336

Residents of the following states, please add applicable sales tax
NY, CA, CO, IL, IA, KY, MA, MI, GA
Please allow 4–6 weeks for delivery.

GOOD NEWS

History Repeats Itself!

FIREMAN'S FUND HELPS RESTORE VINTAGE HOME.

When fire swept through Lucianna Ross' showplace Portland Place home, what would have been a heartbreaking loss became instead a scrupulously faithful restoration.

Mrs. Ross had the foresight to protect her home with Prestige Plus from Fireman's Fund. Standard homeowners insurance would have replaced the house with another structure. But the higher limits and broader coverages of Prestige Plus guaranteed replacement of the architectural detail that made the original unique.

It wasn't easy. The supervising contractor had to embark on a nationwide search for craftsmen with the necessary skills. After eight months of work, the house was returned to its original grandeur.

Since 1863, Fireman's Fund has given people like Mrs. Ross the confidence to own homes and operate businesses of all kinds. We've done it by devoting our skills to property and casualty insurance, and by working with the finest independent agents and brokers.

For the name of an independent agent or broker representing Fireman's Fund, call 1-800-736-9741, ext. 18.

We may have good news for you.



© 1990 Fireman's Fund Insurance Company

Craftsmen complete repairs on fire-damaged doorways of Ross home in St. Louis.

Fireman's Fund. We Insure Good News.

Fireman's Fund

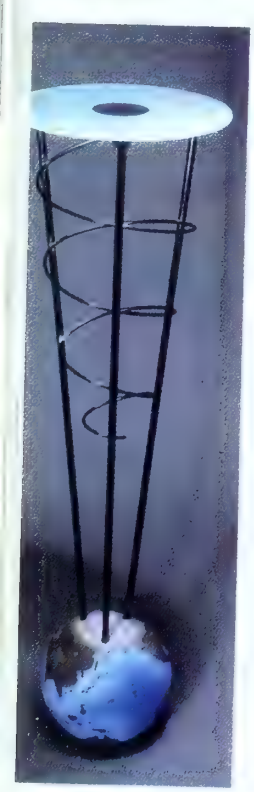
LIVING WITH

style

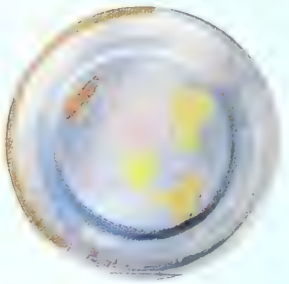


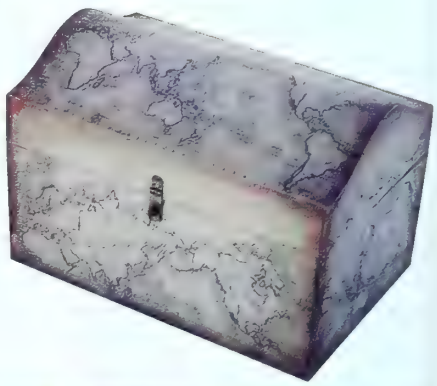
BY WENDY GOODMAN

With maps as their guide, worldly designers chart a new course for spring









ON THE HORIZON
Clockwise from above: Illuminated globe from Zona, NYC; map pillow at the Pillowry, NYC; Yuvall Gluska's cast-concrete Earth plate at Archetype, NYC; Drexel Heritage's well-traveled trunk stays at home; Dr. Livingstone rug from Ralph Lauren puts the world at your feet; Moschino dress features the boot of Italy, complete with lace monuments; earrings by Stephen Dweck; bracelet by Debra Moises; Nik Mills's globally based table; cartographic plate by Sasaki. Details see Resources.

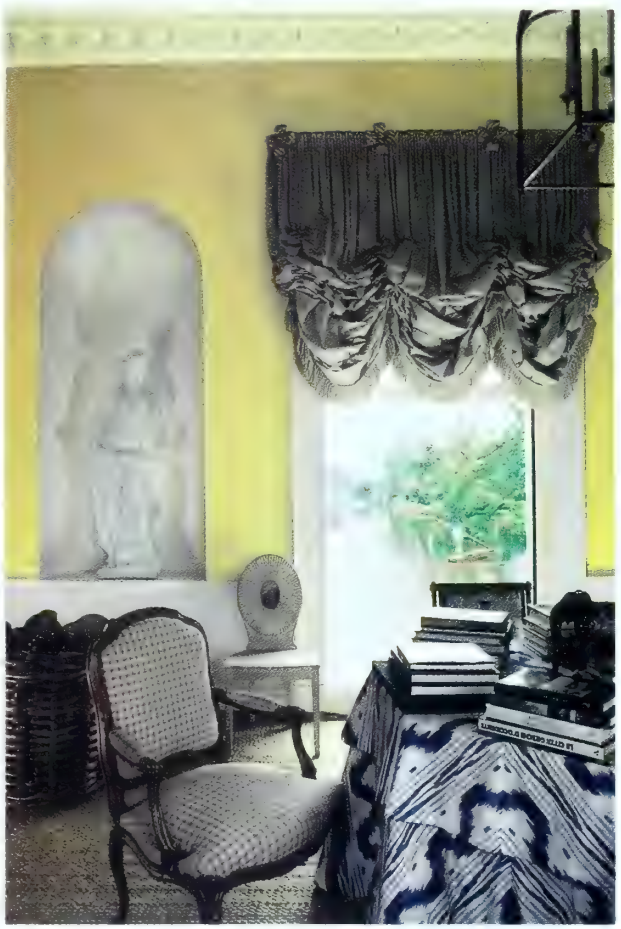



GIORGIO ARMANI
on Avenue, New York • 436 No. Rodeo Drive, Beverly Hills • 150 Worth Avenue, Palm Beach
113 East Oak Street, Chicago • The Americana in Manhasset, New York


ETERNITY
Calvin Klein

ENGLAND

One evening last summer when I was visiting England—the only American at a dinner table deep in the Cornish countryside—I was privy to a conversation that now seems relevant to our English issue. Forgive me if my account of the dialogue reads like a parody of some West End drawing room comedy, complete with made-up names. "How are the Lavishes?" my hostess asked the man beside me. "Oh, haven't you heard? They just moved into Beamly [a fine Tudor house]." She: "Rather a bad ghost problem there." He: "Yes, the Palladio-Joneses were awfully put out, though they say it is a well-meaning spirit." Off to bed a few hours later, I wondered what visitors from beyond I might receive that night, but there was just fresh air wafting into my room. There's more fresh air (and only the most benevolent of spirits) in our April issue, where we have a full complement of English places with a past, from the grand ancestral halls of Syon House and Burton Constable to the charming perennial borders at Upton Grey in a garden inhabited by the spirit of Gertrude Jekyll. Of course, the English take particular pride in introducing the best of the past to the liveliest spirits of the present—we do, too, with stories about antiques dealer Christopher Gibbs's highly personal way with heirlooms at his Oxfordshire manor, decorator John Stefanidis's urbane approach to country house style in Wiltshire, and American architect Robert Venturi's triumphantly modern classicism in his new wing for the National Gallery in London. That we had so much to choose from, old and new, is to the credit of two of HG's editors abroad, Judy Brittain and Emma Marrian; I am also indebted to the photographers Christopher Simon Sykes and James Mortimer, who are virtually editors-at-large. Haunted though we all are by the pressing concerns of a troubling world, I hope you find comfort and encouragement in the vibrant spirit of English living.



Outside the drawing room of an 18th-century folly in Suffolk, a gentleman punts on a formal canal.

Mary Norwood

EDITOR IN CHIEF



Family Treasure



In the staircase hall, *opposite*, 18th-century paintings by Andrea Casali flank the mantel, and family portraits are clustered above. *Right:* Plaster figures by John Cheere, c. 1760, stand by the dining room door.

THE HOUSE OF AN OLD YORKSHIRE LINE IS GLORIOUSLY RESTORED

BY GERVASE JACKSON-STOPS **Photographs by Jacques Dirand**









BY ENGLISH STANDARDS, BURton Constable Hall seems near the ends of the earth. To the east lies the vast expanse of the North Sea, to the south the Humber estuary with its mud flats and colonies of wild birds, to the west the sprawling seaport of Hull. In this flat, fertile, empty countryside, the long low house could almost be the hulk of a ship washed up among the meadows, a flag still fluttering at its stern. And what pirate could resist the prize within? Paintings and sculpture, Italian marble and oriental porcelain, rare books and minerals, shells and scientific instruments, gilt-bronze and silver—a cargo fit for a prince. Burton Constable is no ordinary squire's house, no perfectly proportioned Palladian box with the usual mixture of sporting pictures, family portraits, and polite brown furniture. There is a swagger to its gilded rooms, a bravura and an eccentricity that speak of champagne rather than sweet sherry, of palaces more than parlors.

How and why did the Constables of Burton Constable come to differ so markedly from their Yorkshire neighbors? To begin with, they were always intensely proud of their lineage, deriving their name from a "Conestable" who probably came over with William the Conqueror and whose descendant acquired the manor of Burton in the twelfth century. Since that time the house and estate have never been sold and have always passed by descent. On a number of occasions this has been through the female line, but the new owners have always taken the name Constable or added it to their own. Perhaps because of this pride in the past, the family refused to abandon the old faith at the Reformation and remains Roman Catholic to this day. In the eighteenth and early nineteenth centuries, this debarred them from political careers and from the titles they might reasonably have expected, but it also gave them leisure to indulge in grand tours, academic and scientific pursuits, connoisseurship, and art collecting.

There is a swagger to these rooms that speaks of champagne rather than sweet sherry

For John Chichester-Constable, the present owner of the house, inheriting this vast pile with all the problems of upkeep and restoration might have seemed a mixed blessing. But he and his late wife, Gay, cheerfully took up the challenge. "The real act of faith was my father's," he says, explaining how the house had been shut up since 1930, used by troops during the war, and badly damaged by bombs. "In 1948, when most people were moving out of big houses into more manageable rectories and farms, he took a deep breath and decided to move back in."

The redbrick Elizabethan house was built by Sir John Constable in the 1570s onto a much earlier tower house, parts of which still survive. His grandson Henry, a Royalist general created Viscount Dunbar by James I, added the wings enclosing

The west front, *above*. *Above left:* A late 17th century armchair gilded in the 19th century. *Opposite above left:* An unknown artist's view of the house, c. 1860, behind antique hatboxes. *Opposite below:* William Collins's statue of Bacchus presides over the 1765 dining room. The bas-relief vase at right, by the Italian plasterer Giuseppe Cortese, helps disguise a kitchen door.



The great hall was built c. 1570 and remodeled by Timothy Lightoler in 1763. Above a mantel by Thomas Atkinson, oak branches carved by John and Samuel Fisher of York surround a scagliola coat of arms by Domenico Bartoli. The statues are the work of John Cheere.



the forecourt. The last Viscount Dunbar died in 1718. But the man who transformed the house in the eighteenth century and whose character can be felt in virtually every room was his grand-nephew, William Constable, who inherited it in 1747. Though a Catholic, he was a scholar of the Enlightenment, a correspondent of Voltaire's and a close friend of Rousseau's. And while pursuing interests in botany and geology, art and architecture, he was also an antiquarian, keen to stress the venerable origins of his family. Constable's alterations to the outside of the house preserved its Elizabethan character, adding a giant coat of arms with the Dunbar coronet to affirm that he was no nouveau riche.

Inside, he kept the two-story Elizabethan great hall, employing the architect Timothy Lightoler to give it a classical veneer but filling it with ancestral portraits and placing another huge heraldic device over the fireplace in brightly colored scagliola. Having developed a passion for this rare imitation marble during his trips to Italy, Constable brought the scagliola worker Domenico Bartoli to Yorkshire specially to produce a series of spectacular tabletops and chimneypieces. In the Elizabethan long gallery Constable installed his 7,300 books, his cabinets of minerals, shells, and botanical specimens, his scientific instruments, maps, globes, microscopes, and telescopes. Here too can be seen two of the wheelchairs he used late in life, when he is said to have weighed nearly three hundred pounds, and his exercise chair with its sprung seat for shaking up the liver.

William Constable's fondness for food and wine can be sensed in the dining room, *(Continued on page 200)*

This is no plain squire's polite brown furniture



John Chichester-Constable's sofa, *left,* is part of a suite Thomas Chippendale made for the drawing room in 1778. *Above left:* Gilt chairs from various periods line the long gallery, beneath a Georgian version of Jacobean plasterwork. *Opposite:* William Constable's 1773 four-poster was made by Edward Elwick of Wakefield. The chandelier, like many in the house, has not been electrified.





In Gertrude Jekyll's Footsteps

True to the ideals of arts and crafts gardening, an Englishwoman rebuilds a historic landscape

By Adrian Higgins

Photographs by Christopher Simon Sykes



Rosamund Wallinger mows the lawn tennis court with the help of her four dogs and a pet Aylesbury duck. In the Jekyll manner, plants are encouraged to grow through crevices in stone terrace walls.

ALMOST SIXTY YEARS AFTER she died, Gertrude Jekyll continues to haunt the minds—and gardens—of designers, scholars, and gardeners on both sides of the Atlantic. Her ideas of color sequence and associations, exuberance without fussiness, and the integrity of the individual plant in a sympathetic setting have survived decades of neglect and, lately, the turn to overused perennial species. Nowhere is she more alive today than at the Manor House at Upton Grey in Hampshire. She stalks the borders and terraces daily, reincarnated as Rosamund Wallinger.

The two are unlikely soul mates. Jekyll was the frumpy doyenne of the arts and crafts movement in gardening. Stout and serious-minded, she went about changing the late Victorian and Edwardian landscape with the same self-assurance as her young cohort, the architect Edwin Lutyens. By contrast, Wallinger is a slim, attractive stockbroker's wife who cannot bring herself to gloat over the results of the seven years she has spent creating what Jekyll chronicler Jane Brown calls the finest example of a restored Jekyll garden anywhere. "Jekyll's friends used to call her Aunt Bumps, and Ros, to me, is getting to be like Aunt Bumps," says Gilly Drummond, a longtime friend who, as head of the Hampshire Gardens Trust, helped Wallinger obtain the advice she needed to restore the garden at Upton Grey.

The bones of the garden are simple enough. A pergola draped in sweetly scented roses and foliage leads from the house to a lower garden called the Rose Lawn. This is redolent of a knot garden or parterre because of its symmetry and the strategic placement of planted stone platforms and geometric flowerbeds. Though the Rose Lawn appears to be a sunken garden, because



Borders flanking a stone wall near the sunken terrace re-create a classic Jekyll color scheme: the warm reds of oriental poppies and kniphofia set off the cooler pinks and blues of peonies, campanulas, and delphiniums.





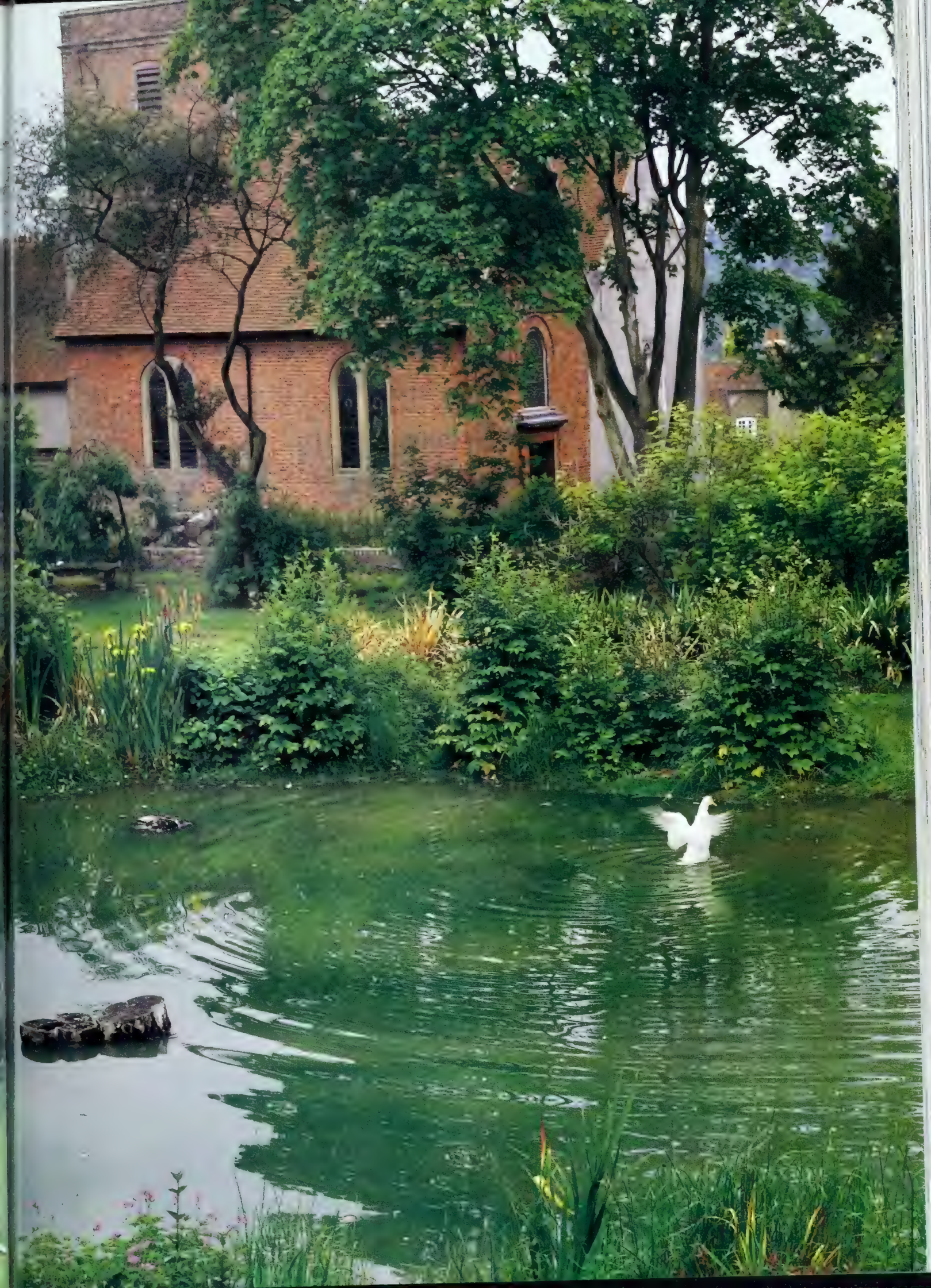
of the stone walls flanking it, it is actually a terrace that leads down to more lawns fashioned into a bowling green and, beyond, a tennis court. The grounds are framed by old shade trees that have taken on the same billowy shapes as the cumulus clouds that roll across the skies of southern England.

In true Jekyll style, the skeleton is clad voluptuously in masses of perennials and a few annuals, roses, and herbs. The garden is planted for color and interest from April to late summer, but it comes into its own in late May and June when the roses are in full flush, the peonies are out, and the ubiquitous lamb's ears—used to edge the rose beds—have sent forth their flower spikes. Beyond the stone walls on either side of the Rose Lawn

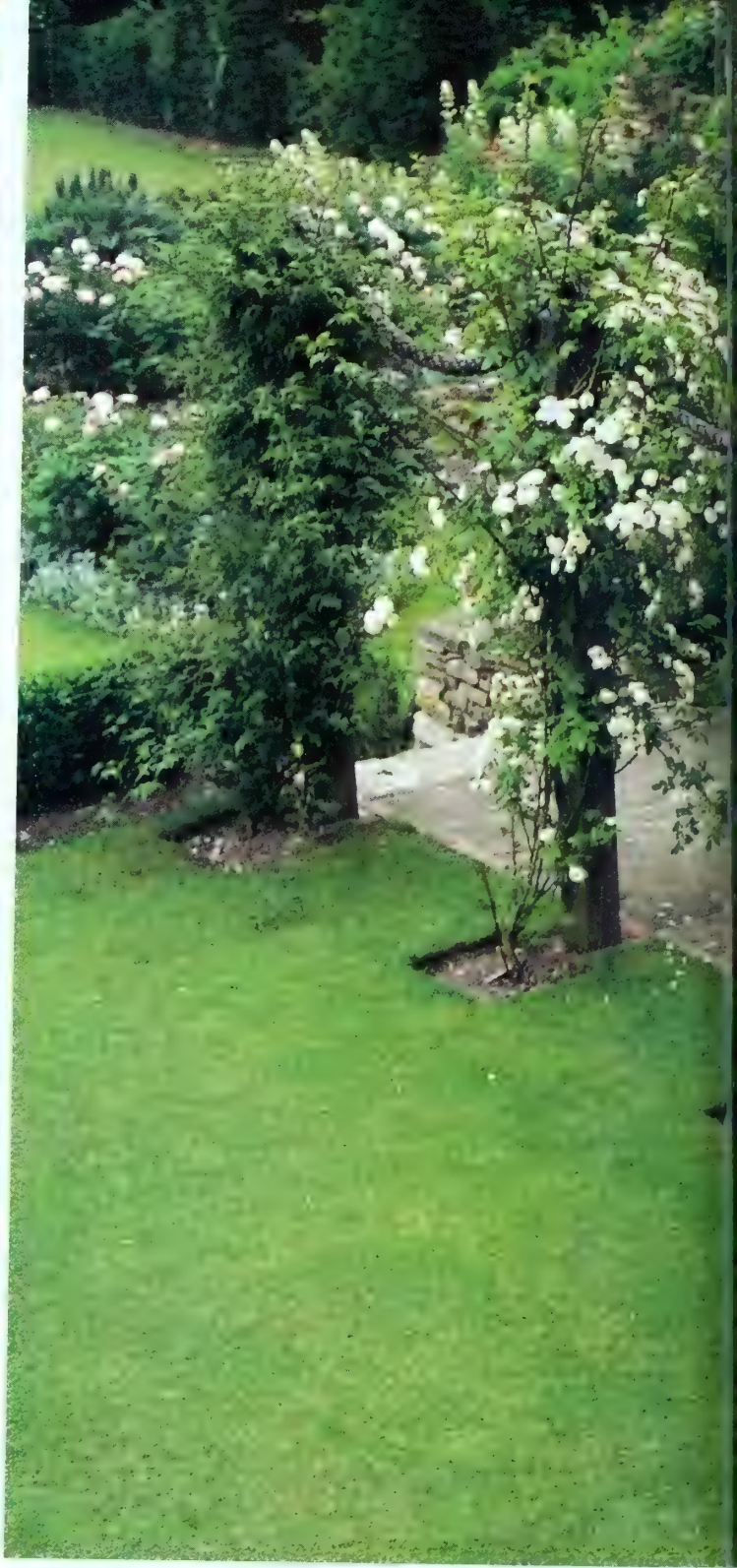
"Jekyll's friends used to call her Aunt Bumps, and Ros, to me, is getting to be like Aunt Bumps"

The pond, *opposite*, which predates the Manor House, was enlarged by Jekyll as part of the Wild Garden. Beyond the water are the village church and the graveyard where the original owner, Charles Holme, is buried. *Below:* Ros Wallinger thins front-of-the-border catmint. *Above left:* Hedges and stonework help define the formal Rose Lawn.









are rich borders that play to Jekyll's famous orchestrations of color. The south-facing border is brightened with oriental poppies, kniphofia, and other hot-colored perennials. The north-facing border is kept cooler. Everywhere, the walls are softened with trailing or rock plants chosen for their form and flowers.

Even by Jekyll's standards, the range of color and the sophistication of plant materials are unusual. The reason lies with another whose ghost walks Upton Grey: Charles Holme, an industrialist who retired in his forties to pursue an interest in the arts and crafts movement. A year later, in 1893, he founded *The Studio* magazine. At the turn of the century, he had the manor built around the shell of a sixteenth-century farmhouse. For the garden he turned, naturally, to Jekyll. (Holme is buried in the graveyard of the village church, adjoining the Wild Garden she designed for him.) The complexity of Jekyll's work at Upton Grey is a direct result of Holme's own commitment to art and expertise as a gardener. This, in turn, has made Ros Wallinger's task more challenging—and rewarding. Her endeavors are the second half of the manor's story, for the restoration has transformed not just a garden but a human being.

Wallinger has planted not just the same species in Jekyll's plan but the very same old varieties

Before moving to Upton Grey in 1984, Ros Wallinger had a small garden at the *(Continued on page 200)*



Wallinger rebuilt the main pergola, *above*, with rope swags used by Jekyll in other gardens. Posts are softened with roses and climbing plants, including aristolochia with its heart-shaped leaves. *Opposite above left:* Along the side entrance to the garden, Wallinger has built another pergola. The climbing rose 'American Pillar' faces the kitchen garden. *Left:* In the Rose Lawn, lamb's ears edge beds of peonies and roses. *Right:* An iron arch added by Holme marks the passage from house to Wild Garden.



An American in London



ARCHITECTURE

ROBERT VENTURI

When Queen Elizabeth II officially opens Venturi, Scott Brown & Associates' new Sainsbury Wing of the National Gallery in London this summer, she will bring to a triumphant culmination the most dramatic saga in recent British architecture. It was an earlier proposal by the London firm of Ahrends Burton & Koralek for the extension of the United Kingdom's most important art museum that Prince Charles in his famous 1984 speech stigmatized as a "monstrous carbuncle on the face of a much-loved and elegant friend." The effects of that attack were long ranging: the competition-winning scheme was scrapped, its designers almost went bankrupt, the search for a new architect was begun, and broad debate ensued over the proper place of tradition and innovation in a country whose architecture has included much of both over the centuries.

Fortunately for the arts in Great Britain, there are still patrons with more taste, imagination, and courage than Prince Charles. One of them is Jacob, fourth Baron Rothschild, and to him must go much of the credit for the brilliant outcome of this troubled project. As chair-



On Trafalgar Square, the National Gallery's new Sainsbury Wing, *opposite*, by Robert Venturi, *left*.



man of the National Gallery trustees, Rothschild championed the Venturi office energetically, and now the results confirm the wisdom of his labors. The Sainsbury Wing—named for the supermarket tycoons who underwrote it—is not just Britain's building of the year or even the decade. It is also Venturi and Scott Brown's masterpiece.

At age sixty-five, Venturi has finally fulfilled the kind of commission that ought to have come far earlier in his career, but once it did, he made the absolute most of it. This is a rich and profound piece of architecture, a virtuoso demonstration of space, light, volume, and proportion brought together through the consummate understanding of a designer with great instincts reinforced by great learning. Venturi has risen fully to the occasion, but with no loss of the invigorating quirkiness that gives his best work its particular strength.

The circumscribed site on the northwest corner of Trafalgar Square next to William Wilkins's neoclassical National Gallery of 1832–38 prompted Venturi to treat each elevation in response to the specific area it confronts. The main façade of the Sainsbury Wing, set at a diagonal toward London's best-known plaza, is clad in the same Portland stone as the old building, though the architect at once replicates and distorts the classical details with characteristic assurance.

Along Pall Mall to the south, the scale shifts down to a less monumental order of cast-iron Egyptian revival columns with polychrome capitals, while the simple west elevation uses plain brown brick to echo the small Georgian buildings across a narrow side street. Though the building defers on every exposure to its neighbors, it comes together as a convincing three-dimensional whole, its solidity underscored by *(Continued on page 206)*

Central enfilade of gallery floor. *Inset above:* Skylight inspired by Soane. *Opposite:* Stairway to picture galleries.



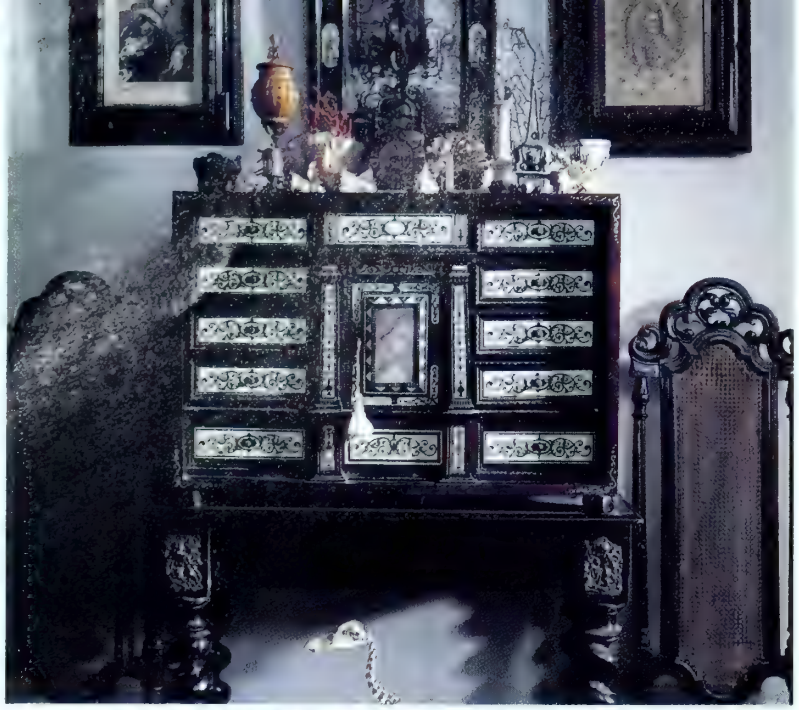


A Laboratory for Eccentricity

A decorative arts historian and a ceramist experiment with desig
in a Georgian house. By Stephen Calloway Photographs by Simon Brown



…nen Calloway
…eramist Oriel
…ood in the
…ng room where,
…r a cut-paper
…, *opposite*,
…ncy, Empire, and
…tal furniture
…bjects mingle
…Harwood's
… chimneypiece
…ulip vases.
…ils see Resources.







ASK ANYONE TO DESCRIBE HIS OWN HOUSE AND you are likely to get a slice of his philosophy. I have always admired William Morris's characteristically forthright statement, "Have nothing in your homes that you do not know to be useful or believe to be beautiful." But my favorite pronouncement, and the one with which I feel most in sympathy, was made by my hero, that great eighteenth-century writer, collector, and wit-about-town Horace Walpole. In a guidebook for visitors to Strawberry Hill, his "little play thing house," Walpole wrote: "It was built to please my own taste, and in some degree to realize my own visions."

That has been the guiding principle for me and for my wife, the ceramic artist Oriel Harwood, since we first came to our London house. When we were married four years ago, we began to hunt for a place that was near enough to the center of town yet affordable. It had to be Georgian in period—to give us the sort of proportions and details we wanted—and big enough to take my ninety crates of books and several monumental Harwood architectural ceramics, while still leaving us room to play the decorative games we were beginning to plot.

Each of our rooms becomes a stage set, each scheme a theatrical statement

The search ended in Walworth, a strangely forgotten inner-city wrong-side-of-the-tracks sort of neighborhood with a few forlorn but still noble terraces. Otranto House, as we christened our discovery, in honor of Walpole's first Gothic novel, *The Castle of Otranto,* was built in 1797. It is a handsome five-story row house, typical of its date in London. For Oriel the house is both workshop and showcase for her art; for me it is where I research and write about the history of decoration and collecting. As we both become more involved with advising others on the creation of interiors, our own rooms also take on the role of a "taste laboratory" in which to try out ideas.

Though Oriel and I share an obsessive interest in the past and its decorative styles and artifacts, we were determined from the start that Otranto House would not become a museumlike exercise in putting everything back to its supposed eighteenth-century appearance. That deadly approach is one of the saddest things that can happen to an old house. How much more fun it is to mix the best of the old and the best of the new, to interweave

The somber dining room, *left,* is dominated by large pewter-glazed pieces by Harwood. Her smaller baroque tablewares and candlesticks grace the table. *Center left:* Prints and drawings of 18th- and 19th-century dandies complement a drawing room screen covered in vivid chinoiserie-pattern toile de Jouy. *Top left:* Beneath an inlaid mirror and a pair of 17th-century portraits, William and Mary period chairs flank an ebony and ivory cabinet topped with curiosities. *Opposite:* An Irish portrait of the 1700s hangs against old Italian crimson silk in the book-filled Gothick library.



real and fake to produce a living aesthetic statement. We began to conceive rooms that take ideas or elements from all kinds of interiors we have admired in our travels. In England we have sought out surviving fragments of eccentric decorative schemes. In France, First Empire grandeur and Second Empire opulence have tempted us. And in Spain, or down through the south of Italy and beyond to Sicily, we have followed Sacheverell Sitwell's footsteps in search of the bizarre and the baroque.

In this way each room becomes a stage set, a theatrical statement rich in historical or literary allusions but, above all, one that appeals directly to the senses and the imagination. That great decadent and dandy of the 1890s Comte Robert de Montesquiou got it right when he said, "A room is a mood." Sometimes it is a single piece of furniture or an object we have found or made that has sparked off a whole decorative train of thought. At other moments it is a more abstract desire to evoke the feel of a particular kind of place, such as the dark and mysterious sacristies of seventeenth-century Spain, that has been our starting point.

Thus the dining room is hung with deep gray taffeta edged with silver lace and lit only by candles. In the ecclesiastical gloom, extravagantly high-backed carved chairs

stand around a table swathed in heavy fringed damask. Empty, the room has what we like to think of as solemn grandeur, but with a fire crackling in the big hearth and the walls ringing with talk and laughter, the atmosphere is certainly more Roger Corman than Torquemada.

Beyond the dining room is the cabinet of curiosities. Again mainly seventeenth century in feel, the monochrome scheme is taken from the ebony and ivory of Dutch and Italian chests on stands and rows of engravings and drawings in frames of the period. We have grouped shells, fossils, pieces of armor, skulls, and other strange relics as they appear in those wonderful pictures of the rooms of German princely collectors before polite French taste swept away their quirkiness and fantasy.

As one goes upstairs to the first floor—in London houses, as in Italian palaces, the principal and most elegantly proportioned story—the mood lightens. Here is the library, which developed around a pair of English Gothick bookcases from a long since demolished mansion, Lee Priory. Next door lies the drawing room, where pride of place is given to Oriel's wild green snake fireplace and its matching chandelier. We have played up the exotic theme with brilliant Regency colors and decorative patterns that recall the chinoiserie interiors of the Brighton Pavilion and the Palazzina Cinese in Palermo. The curtains with little red and gold ceramic bells, based on old prints of the Prince Regent's first essay in the Chinese style at Carlton House, are carried out in a mixture of modern and antique fabrics, including swags from a set of curtains made for Napoleon III's visit to Windsor Castle.

The upper bedroom floors are much more cottagelike in scale and detail; everything is kept simpler, like the rooms in those early nineteenth century watercolors of which Mario Praz was so fond. But at the very top of the staircase is our newest creation, a sculpture gallery which is both an homage to Sir John Soane's manic vision of the classical world and the culmination of a series of busts and other figures that begins *(Continued on page 204)*

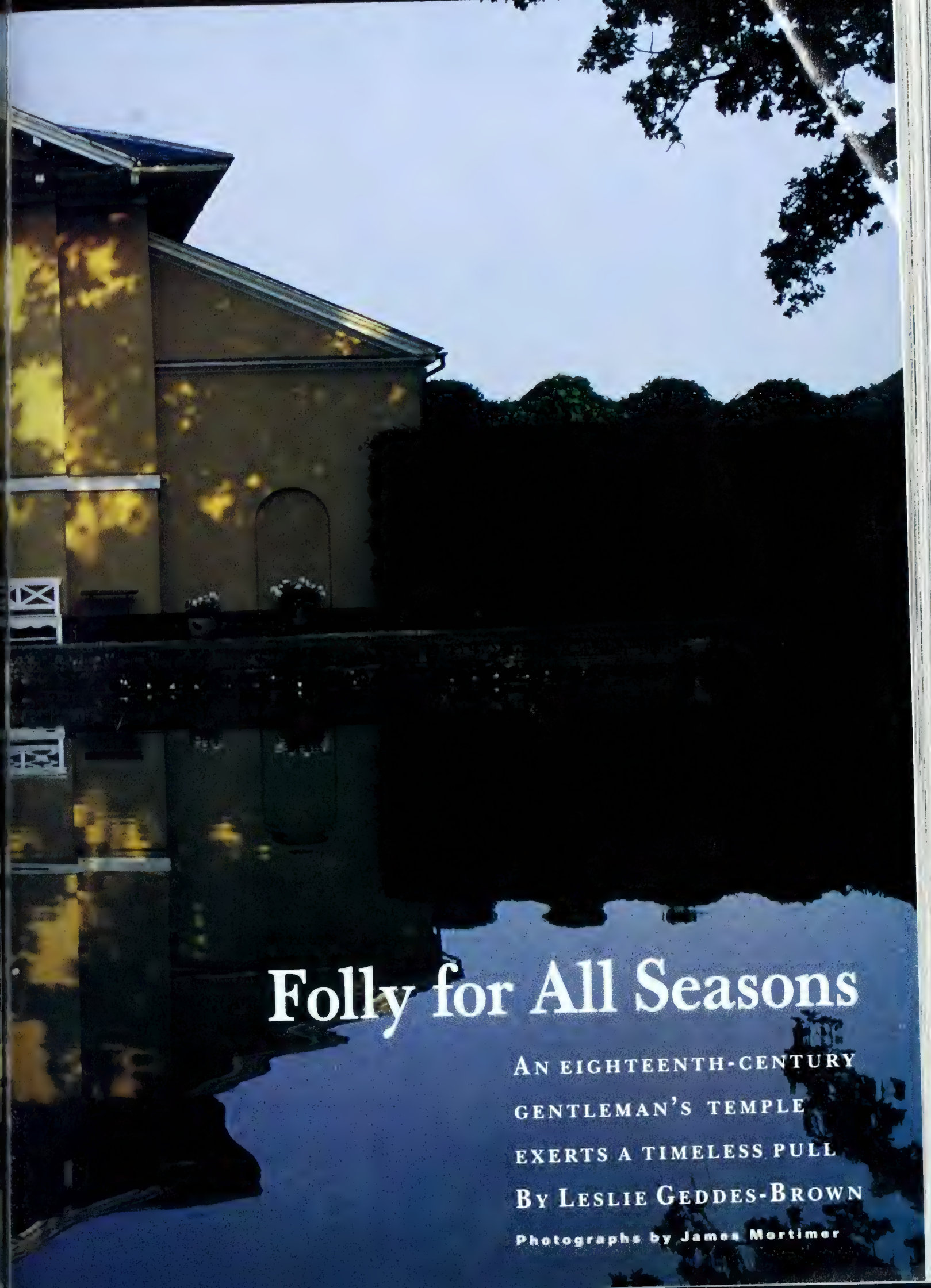


In France we sought Empire grandeur, in Italy the bizarre and the baroque



A cast of the Vatican's head of Zeus dominates English and Italian architectural prints and drawings in the sculpture gallery at the head of the staircase, *opposite*. *Above:* Among the busts and figures in the master bedroom are a Sèvres porcelain head of Napoleon and a cast of Pajou's Madame Du Barry. *Right:* The mahogany bed and canopy are Charles X.

Tiny, Italianate, and mirrored in its own still canal, the 18th-century Temple of the Four Seasons lies deep in the lush green Constable countryside.



Folly for All Seasons

An eighteenth-century gentleman's temple exerts a timeless pull

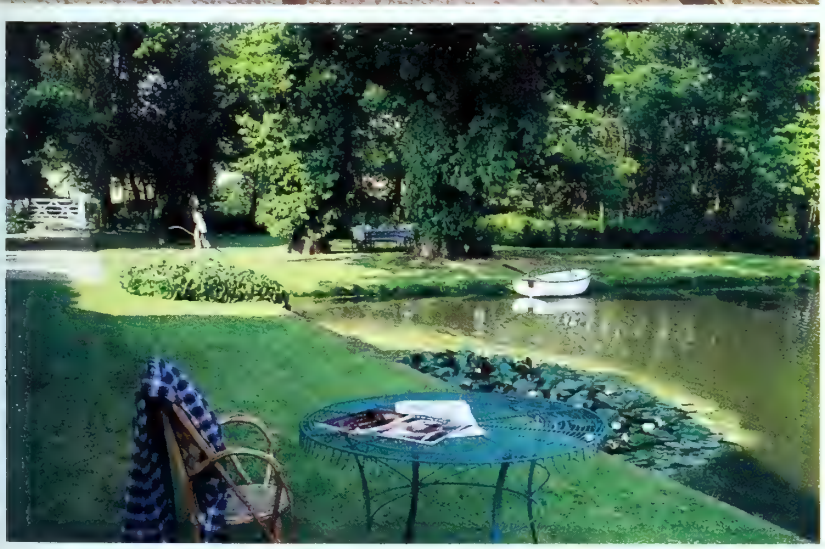
By Leslie Geddes-Brown

Photographs by James Mortimer



A low Georgian door gives maximum surprise when it is flung open to reveal a drawing room and fourteen-foot ceiling





The temple's grand upstairs room, *above left*, combines strong yellow walls with blue and white Chinese porcelain and French fabrics. Roman busts adorn the walls. *Left:* In the summer, meals are eaten beside water lilies. *Opposite:* A high wall abounds with roses. Details see Resources.

THE TEMPLE OF THE FOUR SEASONS WAS made for pleasure, and for over two centuries it has amply fulfilled its purpose. Every fine proportion, every niche and tiny twirl of its ornate plasterwork has delighted a series of sophisticates since the eighteenth century. It was probably built, circa 1760, by the architect Robert Taylor shortly after he returned to England from studying in Rome, and it resembles the country houses and town villas for which he became famous and was knighted. That Taylor's travels in Italy influenced him deeply is obvious, for this little temple, washed in the earthy ocher of Italian villages, conjures up Palladio's grand pleasure houses at Vicenza and on the Brenta in its strict classical proportions and in the unforgiving rectangular canal that stretches for two hundred yards from its arched loggia.

The temple was outfitted in the mid eighteenth century by the Rowley family, who lived at nearby Tendring Hall in the lush pasture of rural Suffolk, so that they and their guests could stroll down on a summer's eve for a spot of fishing. The canal, which still has sluices to keep the water running fresh, was specially stocked with trout, and many a day's sport the periwigged gentlemen would have had sitting under the formal avenue of sweet chestnuts along its shore, watching the water-skimming swifts while waiting for a bite. The ladies were expected to have gentler pursuits: they would chat, paint a pastel watercolor, or ply a dainty embroidery needle in the exquisite room that takes up the whole of the upper floor of the temple.

Ruinous and collapsing, the folly was discovered in 1955 by that doyen of British interior decorators, David Hicks. He leased it from the Rowley family, which still owns the estate today, and, with the help of the great but then-unregarded classical architect Raymond Erith, restored the temple for weekend use. Two leases later, the little temple was acquired by the London antiques dealer Charles Beresford-Clark, who dredged the canal and turned the elegant but spartan cottage into a chintzy country house in the Colefax manner. In 1983 the New Zealand interior designer Veere Grenney took over the lease and began to remodel the rooms in his more classic style.

Grenney finds it almost incredible that the temple is now his, for he has been lusting after it ever since, as a boy of fourteen, he

saw it in a magazine. "David Hicks was my absolute hero at that age," he says, "when my passion for decoration was developing. And the temple has followed me ever since." Friends describe it as Grenney's mistress, because he spends all his money on it and it gives him incalculable pleasure. "Everybody loves the water and the peace it gives the place. And the great room has tremendous architectural quality because it obeys all the classical laws of harmony. Like all the best buildings, it is east-west facing. The sun rises over the water and sets into the landscape that Constable loved to paint."

Another reason that the temple has fascinated so many interior designers must be that, with barely three rooms, it offers the chance to play with so many styles. The tiny ground-floor rooms cry out for country treatment: the kitchen and dining room's seven and a half foot ceilings, little shuttered panes, and single oeil-de-boeuf window by Erith looking out over the water are best served by Grenney's eighteenth- and nineteenth-century naive oil paintings of animals, which hang on the walls unframed, while the bedroom and bathroom carved out of one of the wings are appropriately outfitted in simple ticking fabric. But the pièce de résistance, the great room—subtly approached by a wide staircase and a low Georgian door that gives maximum surprise when it is flung open to reveal a gasp-inducing drawing room with a fourteen-foot ornately plastered ceiling—is in the grandest country house style.

The ceiling is enlivened with swags and flourishes and four heads representing the seasons. Four Roman busts—two of emperors, two of philosophers—stand on carved brackets, stark against the Chinese yellow walls, and two full-length statues of huntsmen with their hounds are in the niches. On the rush floor, covered as though by Suffolk's medieval yeomen—and still serviceable after thirty years—are French country chairs, their Brunschwig upholstery of blue and white stylized Chinese jars mirroring the real Jiangxi on the imposing mantelpiece. There are heavily ruched but plain calico curtains, and the window behind them, gazing out over the canal, was cleverly designed by the architect to rise up into the building's pediment so that when open in summer and with the west-facing bay window also ajar light and air flood in.

(Continued on page 204)



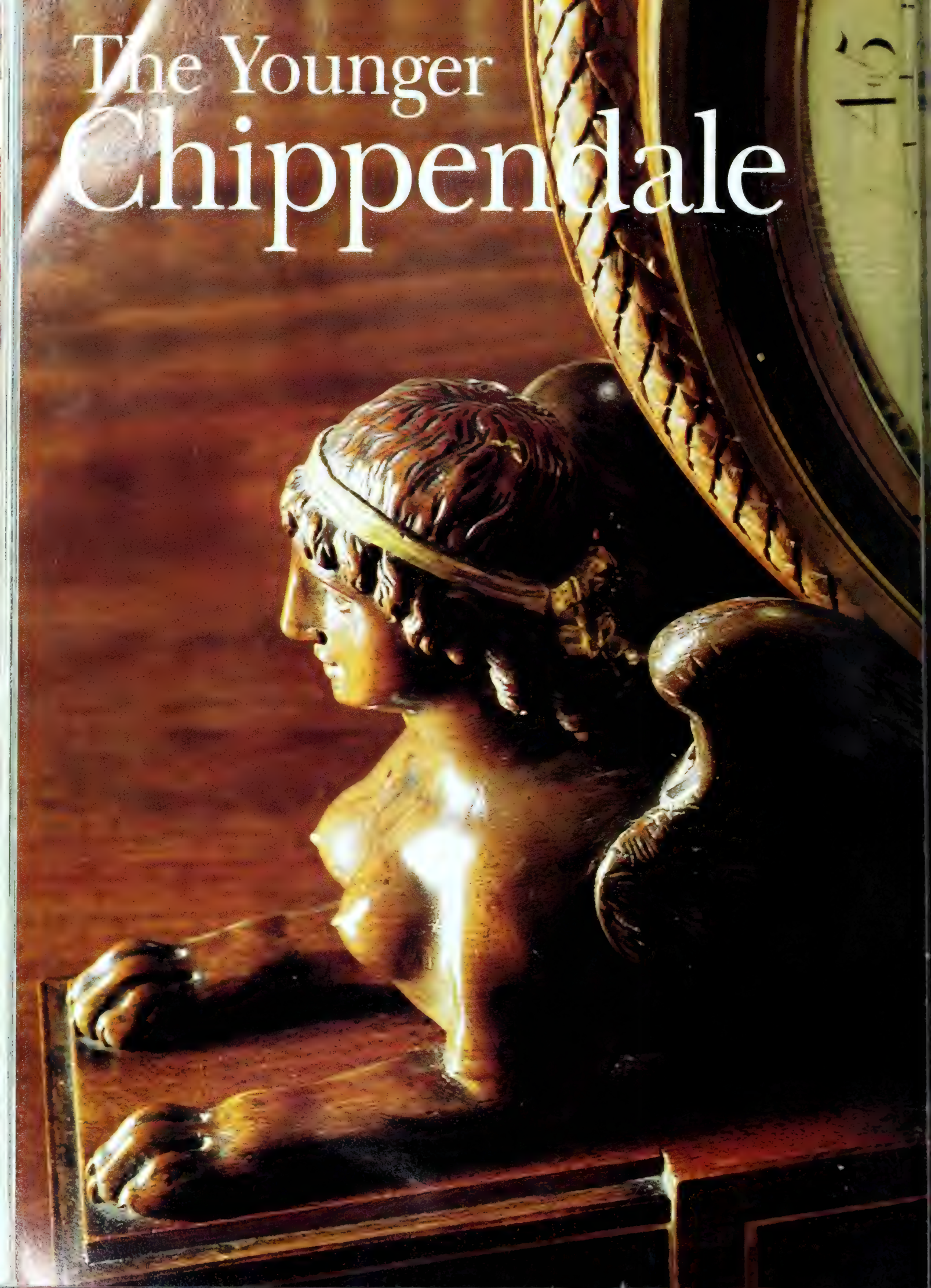


An oeil-de-boeuf window in the cottagey downstairs dining room, *right,* overlooks the canal. *Above right:* Clipped box and gravel add Italian formality to the garden. *Opposite:* Guest rooms in the old dog kennels offer such comforts as a painted Swedish four-poster.

Guests are put up in country comfort and can wander barefoot and cotton-gowned out into the shade



The Younger Chippendale





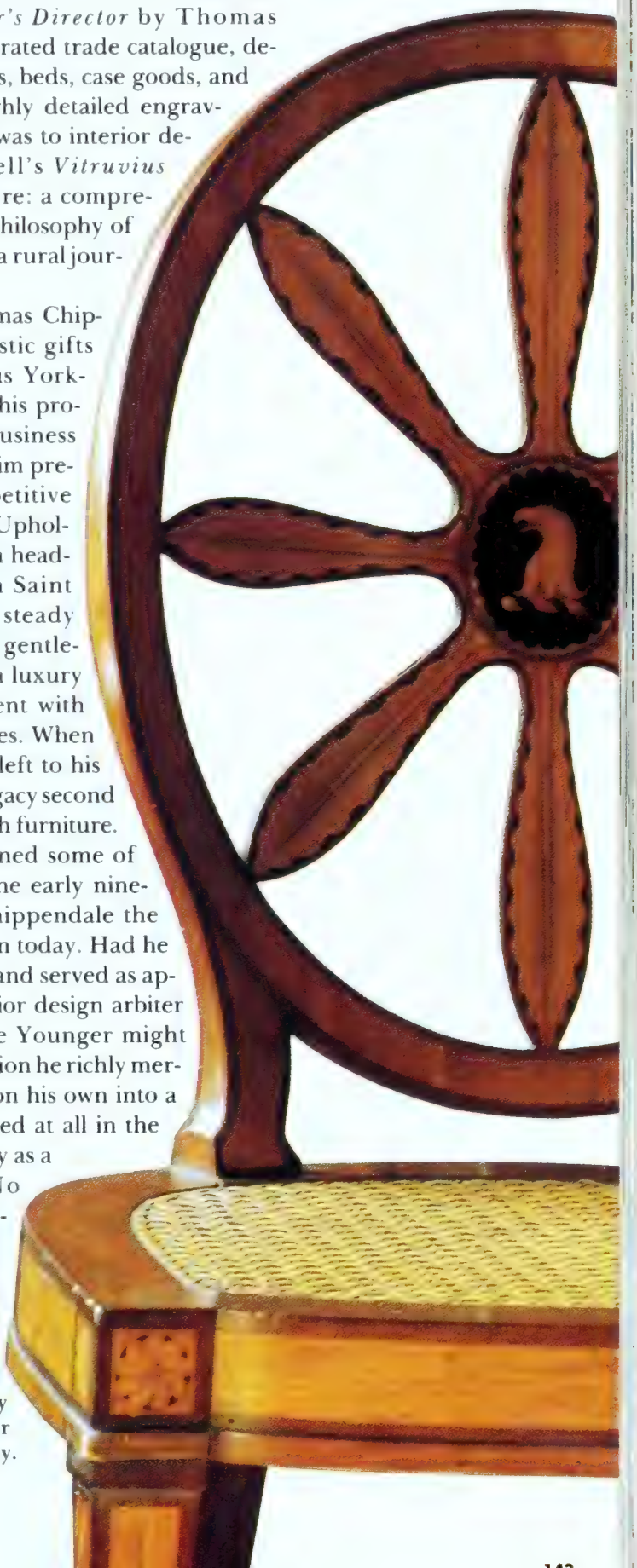
One of England's most gifted furniture makers emerges from the shadow of his famous father

By Martin Filler

EIGHTEENTH-CENTURY ENGLAND WAS A golden age of furniture design and manufacture when even provincial towns might boast craftsmen capable of creating pieces of exceptional line and finish reflecting the latest London taste. A major factor in that phenomenon was the publication in 1754 of the most influential furniture pattern book of all time, *The Gentleman and Cabinet-Maker's Director* by Thomas Chippendale. A heavily illustrated trade catalogue, depicting scores of chairs, tables, beds, case goods, and decorative accessories in highly detailed engravings, Chippendale's manual was to interior design what Colen Campbell's *Vitruvius Britannicus* was to architecture: a comprehensive national guide to a philosophy of style so concise and clear that a rural journeyman could learn from it.

Thus it was not just Thomas Chippendale's considerable artistic gifts that propelled the ambitious Yorkshireman to the pinnacle of his profession. Rather, his canny business and promotional skills won him preeminence in a highly competitive market, and the Cabinet & Upholstery Warehouse, his London headquarters and showroom in Saint Martin's Lane, attracted a steady stream of lords, ladies, and gentlemen eager to get the latest in luxury and the utmost in refinement with which to decorate their houses. When the master died in 1779, he left to his thirty-year-old eldest son a legacy second to none in the annals of English furniture.

Yet, despite having designed some of the handsomest objects of the early nineteenth century, Thomas Chippendale the Younger is virtually forgotten today. Had he not borne the same name as and served as apprentice to the leading interior design arbiter of the age, Chippendale the Younger might now be accorded the recognition he richly merits. Although he developed on his own into a true original, when mentioned at all in the history books it is usually only as a footnote to his father. No known portrait of Chippen-



The magnificent table clock with mahogany case, *left*, was made by Thomas Chippendale the Younger for the library of Stourhead in Wiltshire. *Right:* Also for Stourhead, a mahogany and satinwood wheelback chair with the crest of the Hoare family.



Receivd 31st Octr 1812 of Sir Richd Colt Hoare Bart One hundred & Seventy four pounds for a Bill delivered
£174



dale the Younger exists, the Victoria and Albert Museum owns not a single example of his furniture, and because of his parent's colossal fame it is likely that many early pieces executed by the son have been misattributed to his more sought-after predecessor.

Chippendale the Younger has been known only to a few antiques specialists who prize the furniture he made between 1795 and 1820, when England was isolated from the continent by the Napoleonic Wars and became less dependent on France for design inspiration. Unlike his contemporaries, he did not aim for the delicate proportions and pretty surface decoration in gilt and lacquer typical of the Regency period. Rather, this individualist favored a bolder, more masculine scale, emphasized by dark burnished woods and unconventional, often startling, details. He remained true to his parental heritage and relied on elaborate carving rather than metal mountings to achieve the distinctive effects he was after. Yet unlike his father, who had a rococo tendency to let a surfeit of ornament overrun his important pieces, the son excelled at compositions, as strong as architecture, in which large surfaces of unembellished wood contrast with carved details as intricate as jewelry.

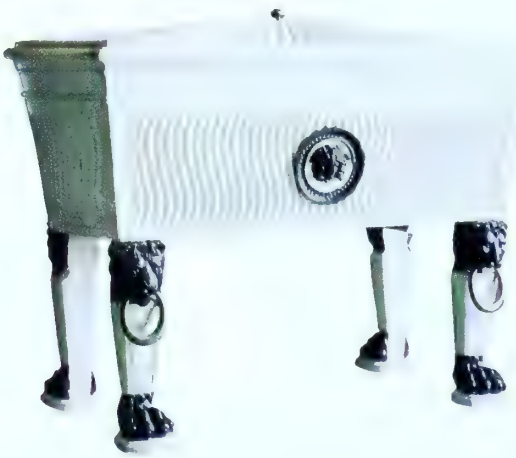
One reason for Chippendale the Younger's obscurity is that several of his largest commissions for country houses have remained intact and thus prevented single objects from circulating in the marketplace. Today, the survival of such hoards of furniture accompanied by the attendant documents and bills provides inestimable resources for historians, but it is almost as if evidence of this custom craftsman does not exist outside a handful of Georgian time capsules in the shires. One major treasure trove, Paxton House in Berwickshire, Scotland, which will open to the public next spring, is likely to increase interest in this consummate artisan's designs.

As a young man still working for his father but taking on greater responsibility as the master shifted into semi-retirement, Chippendale the Younger was involved in several stately home projects. One of the earliest was Harewood House, the country seat of the Lascelles family in Yorkshire. Another commission in that county was Nostell Priory, the Palladian mansion of the Winn family in the vicinity of Otley, the village where the senior Chippendale was born. Some of the furniture at Nostell Priory, supplied around 1780, is carved with dainty neoclassical motifs and gilded in a close approximation of the emergent Louis XVI style in France.

Chippendale the Younger's particular interest in classicism is clear in his early work, but there is little hint of the dynamic manner he was later to devise by himself. That opportunity finally came after the late Thomas Chippendale's old partner, Thomas Haig, retired from the firm in 1796. A new sense of originality and daring can be seen in the work that Chippendale the Younger executed for his greatest customer, Sir Richard Colt Hoare of Stourhead, the Wiltshire estate with England's finest neoclassical landscape garden. An aesthete who wanted to make his own artistic contribution to what his forebears created, Colt Hoare equaled their efforts with the superlative furniture made for him by Chippendale the Younger, who with this job at last came into his own.

As centerpiece of the library at Stourhead, one of the most remarkable interiors of its period, Chippendale in 1804–05 made a stupendous mahogany writing table decorated with "therm'd legs with philosophers heads carved on ditto. 4 end therms *(Continued on page 204)*







Mahogany writing table, *right*, and library armchair, *below*, 1804–05. *Opposite, clockwise from top left:* Satinwood and ebony armchair, 1812; receipt for Chippendale's work; satinwood and ebony armchair, 1802; parcel-gilt neoclassical armchair, c. 1780; white-painted jardinière, 1802; and mahogany side chair, 1805. All at Stourhead except gilt chair at Nostell Priory.













The high priest of aesthetic renunciation, John Pawson, *far right*, with his son, Caius. *Right* and *left:* A light-patterned hall and stair of bleached oak in Warren and Victoria Miro's London house. *Above from top:* In a London apartment, a kitchen with a sink sunk in marble; a bathtub cut from a marble block; and a clinically white bedroom.

The White Album



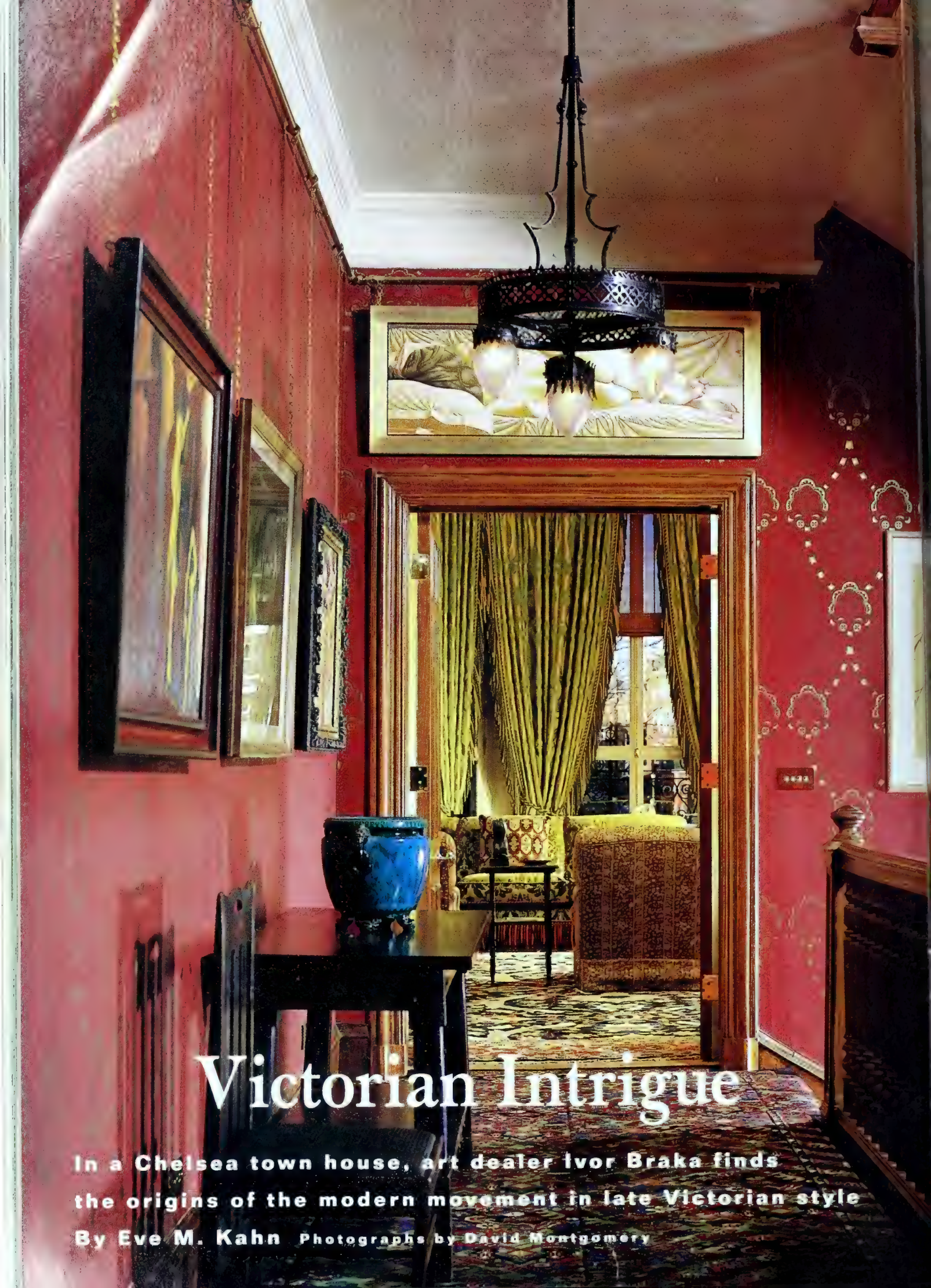
ARCHITECTURE

JOHN PAWSON

What is there to know about architect John Pawson? Not much. Because not much is, roughly speaking, his design philosophy. In several interiors of surpassing austerity, Pawson has demonstrated his conviction that space itself is the most luxurious thing an architect can provide.

"I would never describe myself as a minimalist," he says, but that is the label under which he now labors, and of course he doesn't really mind. During the eighties, while other British architects were indulging in frolicsome postmodernism, Pawson—in partnership with Claudio Silvestrin from 1987 to 1989—persisted in creating houses, apartments, art galleries, and even a patisserie in such a reduced vocabulary as to make Robinson Crusoe look positively profligate.

Deeply influenced by four years spent in Japan, Pawson aims for an almost monastic *(Continued on page 202)*



Victorian Intrigue

In a Chelsea town house, art dealer Ivor Braka finds the origins of the modern movement in late Victorian style

By Eve M. Kahn Photographs by David Montgomery

Ivor Braka, *right*, in his front hall with Stanley Spencer's *The Crucifixion* and drawings by David Bomberg. *Left:* Decorator Tino Zervudachi pays tribute to the late Victorian vintage of the furniture with a Pugin-designed wallpaper in the hall.



PALE, HIGH-STRUNG, INTENSE, and an art dealer, Ivor Braka has two obsessions: late Victorian furnishings by such renowned tastemakers as William Morris, Owen Jones, and Christopher Dresser and British modern paintings by, among others, Stanley Spencer, Francis Bacon, and Frank Auerbach. He has filled his circa 1890 Chelsea town house with this seeming clash of collections, and he delights in explaining its philosophical underpinnings: that all of the furniture and designs reflect the late nineteenth century swing toward simplicity, the origin of the modernist movement which inspired the artwork. Braka realizes that not everyone will understand his decor at first glance, and that fact makes him happy. "Places that are only pretty," he says, "can bore you stiff in five minutes."

"Ivor wanted something unconventional," says Tino Zervudachi, Braka's decorator and a twenty-seven-year-old partner at Mlinaric, Henry & Zervudachi, a London firm famed for its agile interpretations of historical styles. "He wasn't difficult to work with, but he can be strangely cautious; he'll agonize for days over the size of a wastebasket. He has an extraordinary eye, and the results, I believe, are truly exciting."

Braka's fascination with art and architecture arose at Oxford. "I fell in love with the ecclesiastical feeling communicated by the buildings," he says. He began collecting Victorian furniture soon after graduation, first concentrating on "linear designs of ebonized wood, many of them by

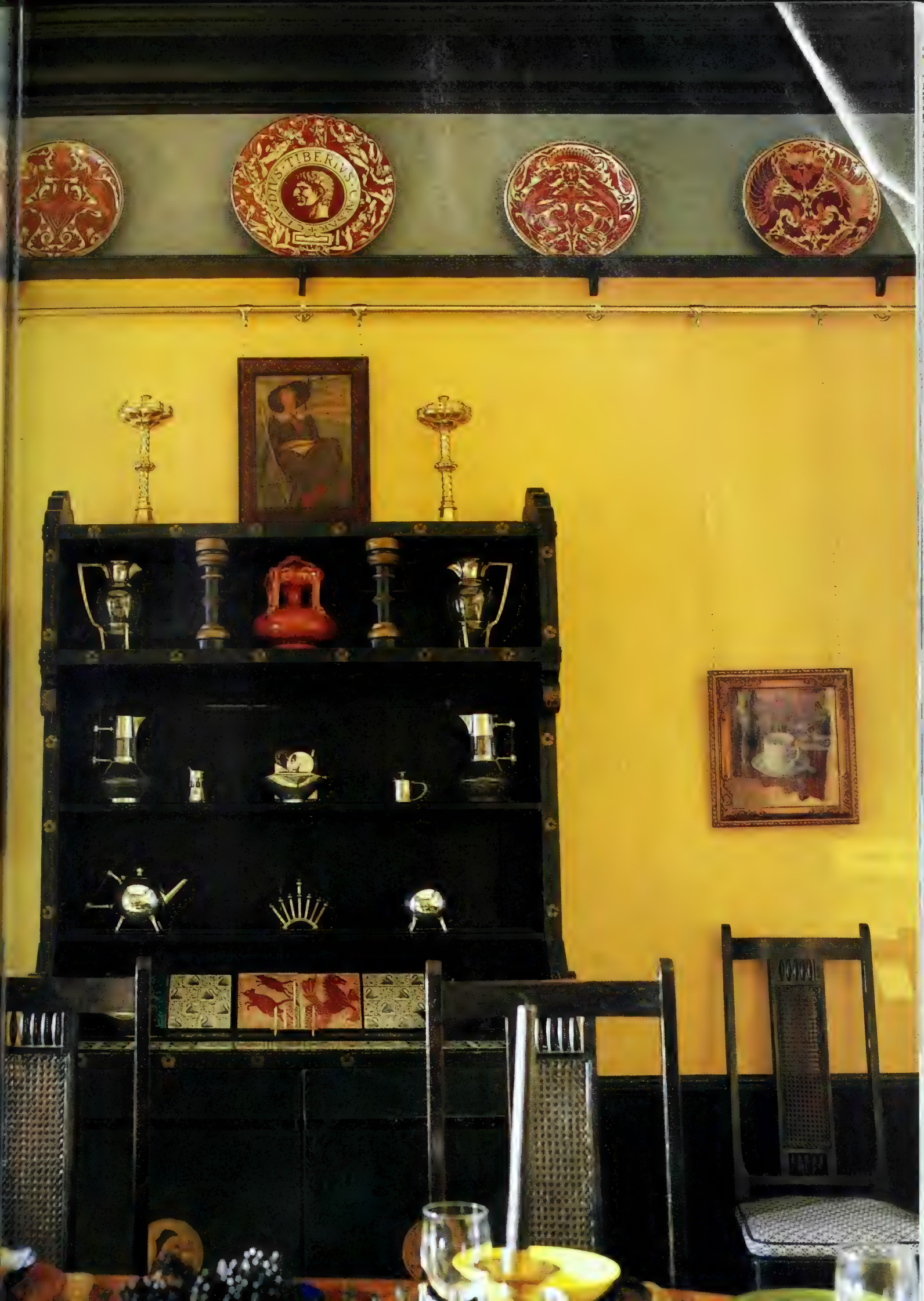




E. W. Godwin, but I soon realized that was a fairly reductive way to live, and I moved towards exuberant, playful, Gothic and medieval-style works by Morris, William Burges, and Bruce Talbert." Two years ago he swapped a meek Regency town house that made his furniture look "horrible" for his present terra-cotta brick dwelling, which contains six expansive rooms and is studded with Gothic stained glass. "It was the closest I could get to medieval architecture in London," he says.

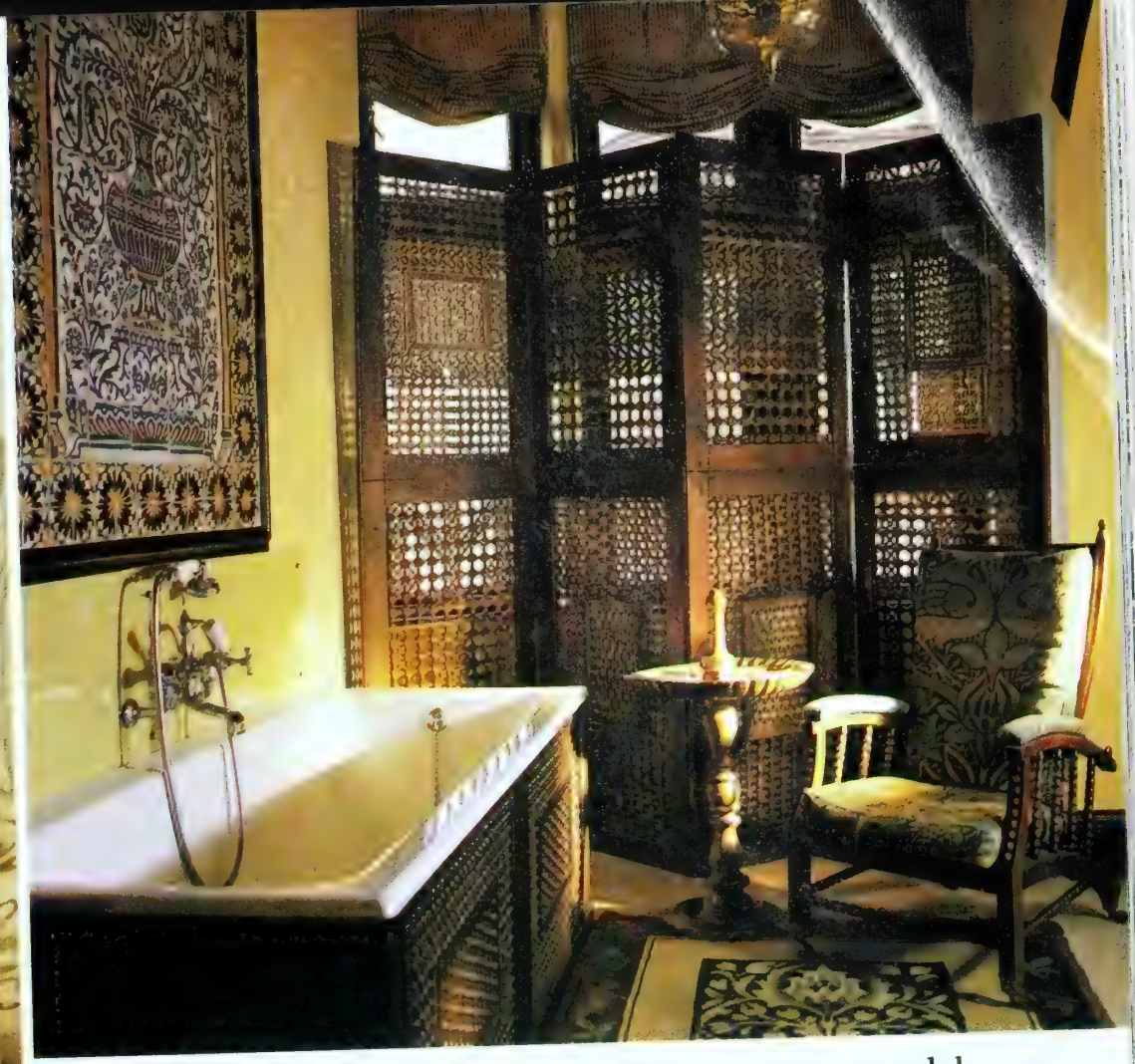
Previous owners had butchered the interior. "They tried to anesthetize the Gothic effects," says Zervudachi. "It was madness." Built-in cupboards blocked windows, white paint smothered the massive oak staircase, cheap French provincial paneling lined walls, and pastel carpets stretched across intricate par-

The dining room, *right,* is a pristine showcase of English arts and crafts design from its William Burges hutch full of Christopher Dresser silver to its plate rail of William de Morgan lusterware and Persian-style platters. The ebonized chairs are by George Walton. *Top:* The drawing room features paintings by Frank Auerbach and Francis Bacon which hang above a c. 1815 George Bullock table. *Above:* Fringed damask curtains modeled after a 16th-century Ottoman design dangle behind a Barbara Hepworth sculpture.


DIVS · TIBERIVS · CAESAR · AVGVSTVS







quet floors. But in orchestrating the restoration work, Zervudachi avoided pure historicism. He applied wallpaper only in the hall, purchased tame vintage fireplaces, and installed no new moldings except for a spartan plate rail and dado in the dining room. "We wanted to capture the furniture's late Victorian transitional period and allow the house to regain its architectural integrity," he says. "We also kept in mind that Ivor lives a contemporary life, owns contemporary art, and moves things around." Braka adds, with a bemused smile, "Tino kept me from living in a museum."

The house does resemble a series of period rooms, but period rooms with an independent streak. In the Gothic revival library, Puginesque brass andirons glitter in a carved

A floral Voysey carpet sets the palette in the master bedroom, *left*, where a fern-patterned brocade sets off a crewel-work bedspread. The sofa is by E. W. Godwin. *Above:* A Moroccan fretwork screen ensures privacy in the Moorish bathroom, which has a Philip Webb–designed chair and William Morris rug.

The house resembles a series of period rooms with an independent streak

stone fireplace that looks like a fallen chunk of Chartres cathedral, and Tunisian tiles and Arabic screens make the Moorish revival bath fit for a Victorian sheikh. Long-armed brass light fixtures designed in the 1840s by John Crace blaze in the stairwell on top of Pugin's gilt-embellished wallpaper. For visual relief, a cool abstract sculpture by Henry Moore poses in one windowsill.

In the dining and drawing rooms, delicate aesthetic movement chairs and tables by Godwin and George Walton contrast with powerful paintings. A tour of the drawing room walls reveals a bleak Auerbach view of a meat market, a Bacon landscape depicting swirls of Moroccan sand, and an anorectic Lucian Freud nude. Over the faux marbre dining room fireplace *(Continued on page 206)*



Harmony in Wiltshire

Decorator John Stefanidis brings his signature urbanity to a country estate. By Susanna Moore

Photographs by Richard Davies



French doors framed by dramatic curtains open the drawing room to the garden. The chairs are in a John Stefanidis cotton available at China Seas. *Above left:* An allée of pleached limes leads to a 1920s wing of the house. Details see Resources.





The influence of Stefanidis's early life in Egypt is evident in his choice of clean whites and translucent pastels

THE ELEGANCE OF OARE House, an eighteenth-century former rectory in Wiltshire, is the work of wo men of different generation and ıfluence: Sir Clough Williams-Ellis nd John Stefanidis. Although they id not share a similar background r training—Williams-Ellis was a argely self-taught Welsh architect, nd John Stefanidis is a highly edu- ated English decorator born in Cai- o—both men, working sixty years part, brought charm and classicism o what had been a simple, unpre- ossessing Georgian structure.

Williams-Ellis, who lived from 1883 to 1978, is the eccentric genius behind Portmeirion, the Welsh holiday village begun in 1925 which has a campanile, a dome, a few towers, and a cluster of pastel-colored cottages. His inspiration was said to have been the Italian resort of Portofino, and the very notion of re-creating a Mediterranean village amid the heathland of the Eryri Mountains gives some indication of the playful inventiveness of its maker.

In the 1920s, Williams-Ellis was called upon to expand Oare House and to develop its grounds by its then-owner Sir Geoffrey Fry, a private secretary to Stanley Baldwin, who had impetuously purchased the hillside estate after glimpsing it on a horseback ride. Williams-Ellis was a fortunate choice for the house. Having grown up in a Northamptonshire rectory, he well understood the requirements of this vernacular architecture and, casting aside dreams of sun-washed villas, went to work, turning Oare House into the very model of an English country estate. To the existing structure he added two sympathetic wings of old brick





A Queen Anne game table, *above right*, stands before a John Wootton horse and rider, c. 1720, in the library. *Right:* A painting by Sir John Lavery hangs over a collection of Chinese export porcelain in the dining room. *Opposite:* The expansive entry hall occasionally serves as an extra dining room. The pine staircase was installed by Sir Clough Williams-Ellis in the 1920s.



The estate's vegetable garden, *above*, punctuated with fruit trees, roses, and herbaceous borders, has been tended by the same gardener for thirty-five years. *Opposite:* The library ends with a skylit bay of floor-to-ceiling windows. Stefanidis marbleized the far columns and pilasters after those in a Veronese painting. The sofa and pillows are in Fortuny cotton. The pale stripe on the armchairs is a Stefanidis design.

that look as if they've always been there. He gave light to the interior by way of numerous French doors and windows. And to the already lush landscape he added an expansive walled garden, an arboretum, a grove with thirty varieties of magnolias, a croquet lawn, allées of towering hedges, and a large potting shed said to be one of the tidiest and most charming in England.

Tended for the past thirty-five years by chief gardener Bernard Upton, assisted by Michael Giddings, the property today retains the exuberance and elegance intended by Williams-Ellis. The outlying fields, which ennoble the surrounding downs, are unusually majestic thanks to Williams-Ellis's sensitivity to the relationship between architecture and landscape.

Oare House is the country residence of a successful businessman and his beautiful bluestocking wife, whose careers keep them in London five days of the week. He is a great outdoorsman and a famed shot; she is a celebrated hostess, horsewoman, and traveler, who fills the house with interesting people, particularly politicians and artists. Guests walk in the old magnolia grove or sit peacefully in the walled garden where roses and lavender grow amid the myriad vegetables that keep the kitchen stocked year-round.

One approach to the house, through an allée of pleached limes, changes with the light from hour to hour as shadows fall across the greensward. The landscape is both a reminder and a recognition of what Henry James called the conscious hospitality of nature. The interior, however, is the work of John Stefanidis. A great friend of the owners, Stefanidis was recently brought in to reshape and decorate the rooms, while, as he says, "paying my respects to Williams-Ellis's very 1920s, entirely English style."

A designer of wide influence—he has left his imprint on everything from teacups to textiles—Stefanidis creates interiors that are both worldly and simple. The influence of his early life, whether it be his memory of desert bedouin tying their camels to the trees outside his schoolroom or of the dusty golden light of Cairo and the opalescent light of Alexandria, is clearly evident in his use of color and space. At Oare House he introduced a palette of clean whites and translucent pastels, opened indoors to out, and filled the rooms with his own crisply contoured designs as well as English antiques. The rooms are sophisticated, but there is nothing in them that is superfluous; they are restful and fresh.

In the drawing room the walls are the color of green tea ice cream. A



The rooms are sophisticated, but there is nothing
in them that is superfluous—they are restful and fresh

guest room bed is draped in a cloud of white organza. In the library a luxuriant datura plant bends over an eighteenth-century game table that sits before an immense John Wootton painting of a horse and rider. Nearby an art deco dancing girl is about to alight from her pedestal, skirt in hand. There are white oleander trees in a bedroom. There is, in other words, romance.

The woman of the house recalls that when she first saw it, the rooms were filled with "boring brown English furniture placed squarely on pink wall-to-wall carpeting." But its site, at the bottom of a vale, entranced. "You know," she says, "when Geoffrey Fry first spotted the house while riding, he promised his lawyer that should he be able to obtain the property for him, he would build a house for the lawyer's son. That house is still standing, three fields over, and the descendants of the lawyer's son are still living in it."

Oare House represents, in ways that are both gently fanciful and historical, the best of English eccentricity. Williams-Ellis was able, in his inspired way, to take a solid little Georgian box and transform it into a graceful house placed in its own enchanted garden. He was unusually adept at creating enclosed spaces. John Stefanidis, perhaps because of his Eastern influences, was able to illuminate and aerify those enclosed spaces. At Oare House he has altered the limitations of enclosure so that the best hopes of architect, designer, and resident are realized in the harmony of the house and its setting. ♠

Editor: Emma Marrian

In a guest room, *right,* pleated and bow-tied organza envelops an 18th-century bed originally designed to be easily collapsible for traveling. The bedspread is an 18th-century silk quilt. The basket-form table is Austrian Biedermeier. *Above:* Stefanidis brought airiness and light to the master bedroom with a pale palette that extends from the upholstery on the 1920s furniture to the heirloom Chippendale bed and its checked valance, skirt, and chinoiserie-patterned spread of Stefanidis fabrics.





Metal, glass, and
palette of cool gra
conjure up the them
of ice that architect
Zaha Hadid, *inset ab*

Left: Upstairs, the palette
changes to illuminate the
companion theme of fire.

ARCHITECTURE

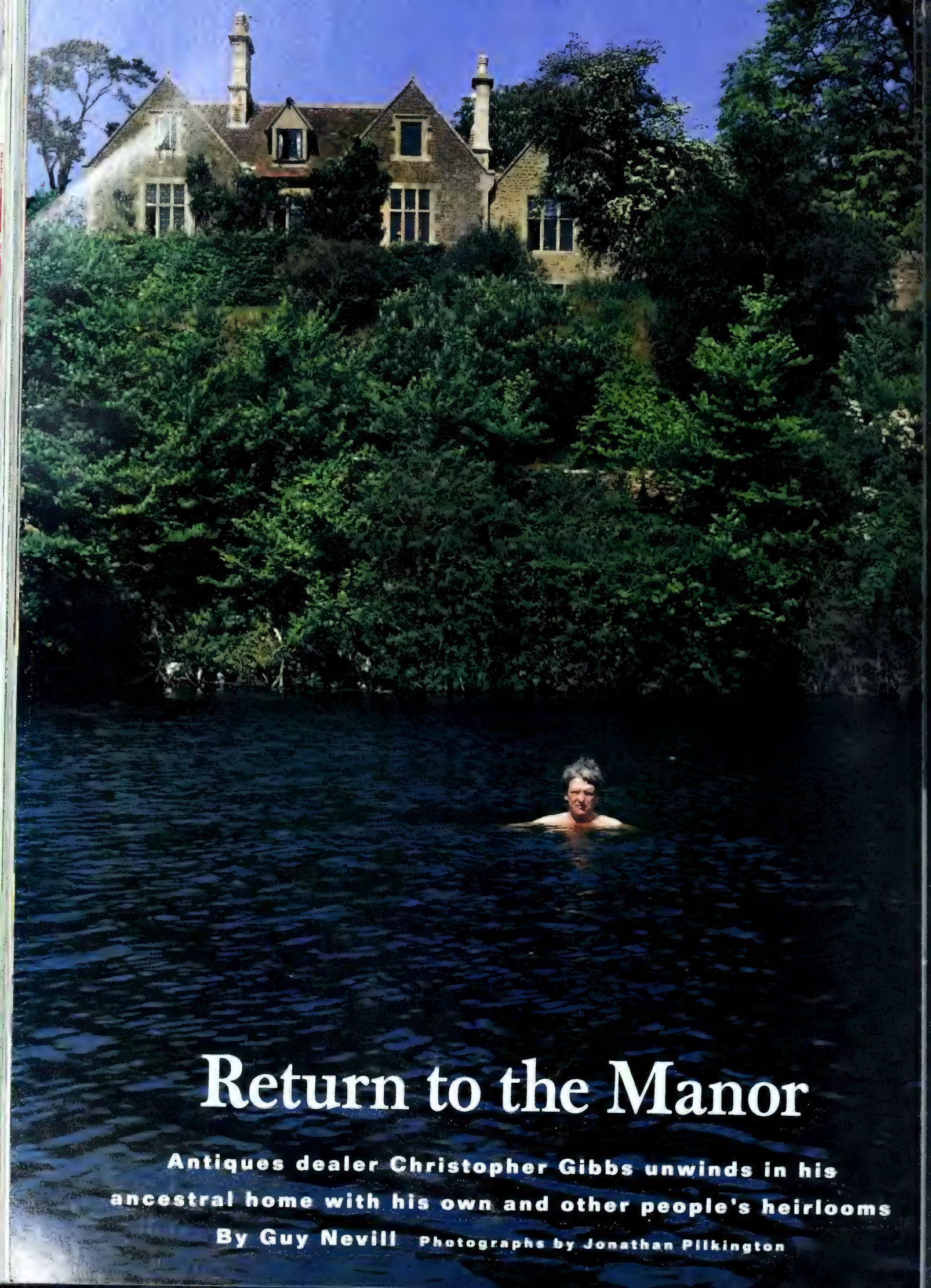
ZAHA HADID



Avant-Garde for Export

Given the past, present, and, perhaps inevitably, future conservatism of Britain, it should come as no surprise that Zaha Hadid has built little in her adopted city of London. Even in a progressive climate the Baghdad-born architect's brave new world vision might be regarded as a tad too exhilarating for aesthetic comfort. Who knew the cutting edge would be quite this sharp? Nonetheless, Hadid has garnered an international reputation as one of the signposts along the road to the twenty-first century. The future is now for the Japanese, of course, who have honored the flamboyant architect with four commissions, including Moon Soon, Hadid's remarkable answer to the theme-restaurant question (the themes are fire and ice). Although it's a long way from Sapporo to Piccadilly, Prince Charles should gird his loins. One of these days Zaha Hadid will be coming home to build.

Charles Gandee



Return to the Manor

Antiques dealer Christopher Gibbs unwinds in his ancestral home with his own and other people's heirlooms

By Guy Nevill Photographs by Jonathan Pilkington

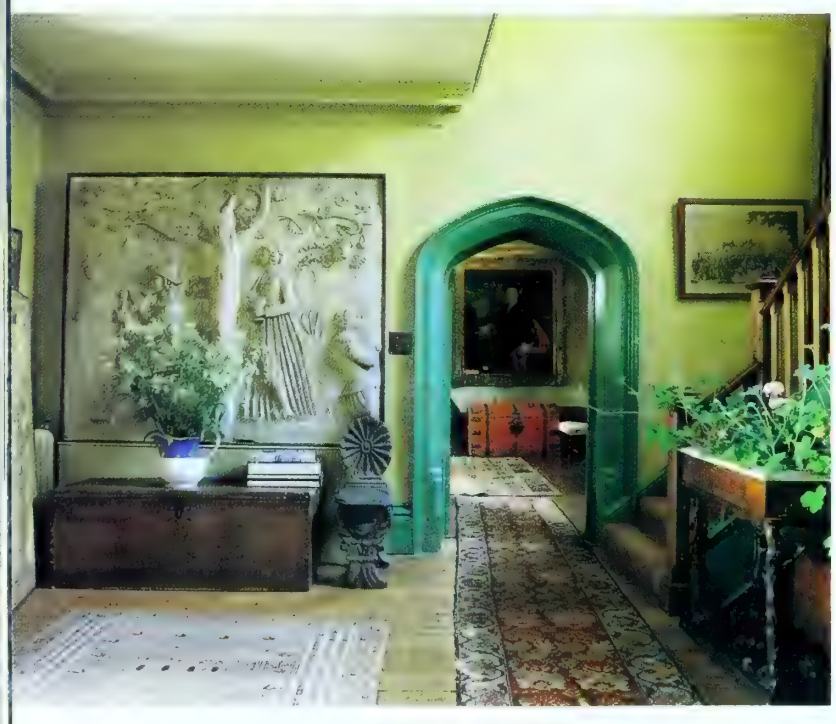
CHRISTOPHER GIBBS IS THE QUINTESSENTIAL English gentleman. A celebrated London antiques dealer, genealogist, onetime archaeologist, and advocate of the sensible leisured way of life, he has a family tree that extends from a tailor who married George III's shoemaker's daughter to the barons of Aldenham. In the tradition of the grand tourists, he travels frequently and shops ceaselessly, but he is happiest when ensconced at his family manor in the village of Clifton Hampden, Oxfordshire. The fifth son of Sir Geoffrey Gibbs, he inherited his childhood home in 1980 by a fortuitous quirk of circumstance: "Happily none of my brothers wanted it. Their wives couldn't be bothered."

Located on a majestic spur of limestone overlooking the Thames, the property has been in Gibbs's family for six generations. It was first acquired circa 1720 by his ancestor William Hucks, head of an ambitious clan of beer brewers and members of Parliament who amassed great wealth and land in southern England. Until 1843, Clifton Hampden consisted of little more than a crumbling Norman church and a small village of thatched and half-



Christopher Gibbs, *opposite*, takes a dip in a stretch of the Thames beneath his 1840s manor house. *Above:* In the book room a revolving bookcase by Alexis de La Falaise stands before a c. 1820 scenic blind. *Right:* An Irish marble bust of William III presides over a grassy walkway.





timbered cottages. Taken with the wild beauty of the cliffside setting, Gibbs's great-grandfather called in the eminent English architect Gilbert Scott (who later designed London's Albert Memorial) to restore and Gothicize the ancient church and to build him a manor house above what was the last navigable stretch of the Thames between Roman Dorchester and Nuneham Courtenay. (In fact, it was only nearly navigable: early in the nineteenth century the Regency lord mayor of London joined the mayor of Oxford for a jaunt in a state barge and wound up mired in the rocks for three days.)

A bold Victorian structure made of local gray Headington stone clad with magnolia, the house has been expanded and embellished over the years by its various occupants who were, says Gibbs, "the most respectable people imaginable, all either vicars or bankers." After World War II, Gibbs's parents moved in, bringing with them six children, a lifelong supply of fishing rods and sporting guns, and a lot of genteel Queen Anne furniture. They arrived to a repository of the antique, the cu-

The house is a repository of the antique, the curious, and the arcane

rious, and the arcane: puzzles of turned ivory and boxwood, South Sea Islands clubs, Great-Uncle Alban's tiny blue booties, a tooth once presented by the queen of Tonga to Lady Gibbs, and elaborate instruments for measuring the girths of trees.

All of these objects still crowd the tables and cabinets, now accompanied by Gibbs's own collections and curiosities. "It was a case of putting back," he says of his restoration, which involved removing false ceilings, excavating blocked windows, and replacing inappropriate Georgian mantels with Victorian designs. Water-stained walls have been revived with a forest of William Morris greenery, and in place of his parents' staid furniture there are the marvels that all antiques dealers keep for



A magnificent cedar tree, *right,* planted in 1864 from a cone brought back from Lebanon, spreads its branches near a Gothicized Norman church near the manor. *Above:* The dining room features a watercolor after Sir Joshua Reynolds and 18th-century chairs by Robert Manwaring. *Opposite above:* A pleasingly trampled 18th-century Ghiordes carpet spans the drawing room presided over by a dummy board of a sweeping maid. *Opposite below:* An early 17th century English courtship scene in plaster relief embellishes the staircase hall.



Gibbs replaced his parents' staid furniture with the marvels all antique



dealers keep for themselves

themselves: a 1620 hall chair that survived the Holland House bombing by being blown out a window; a four-poster made of Mason's Ironstone china; a House of Lords desk designed by Pugin; and a table that once occupied the railway abode of a discerning tramp. ("The central part is Louis XV," notes Gibbs. "The top was made to say hello to it one hundred years later.") On the walls, family portraits mingle with Gibbs's favorite likenesses of servants, rogues, and eccentrics, including the scullion of Chirk Castle; the one-legged Dennis Collins, who tried to assassinate George III at Abingdon; Henry Jenkins, the man who lived to the age of 169; and the famed Irish Giant being measured for a new suit.



Gibbs's bed, *left*, is a c. 1830s four-poster of Mason's Ironstone china. Curtains and valances are vintage painted satin; the bedcover is 18th-century Indian needlework. *Above:* William Morris's willow pattern, in paper and fabric from Arthur Sanderson & Sons, blankets a sitting room with greenery. Details see Resources.

The exuberant overflow of objects extends well beyond the house to the garden. Long tended with devotion, the grounds have been revived, reordered, and filled with sculpture, including period busts of an unlikely pair, William III and Oliver Cromwell, who face each other on a grassy axis. Gibbs says his friend Harold Nicolson taught him the "importance of using plants and flowers to paint forms"—advice that he has artfully put to work in a series of towering hedges of hornbeam and yew, a tunnel of lime carpeted with lily of the valley, and beds of old-fashioned roses, black tulips, and tobacco plants. Year-round he delights in creating new vistas to astonish visitors, whether by digging a volcanolike ridge of smoldering delicious-smelling applewood branches or by placing, at the edge of a bank, a clay pot that looks like a giant russet egg cup.

"The manor is enjoying a lovely revival," says Gibbs, who sees to it that family tradition is maintained: summers he follows the path of his forebears when he ambles down to the boathouse landing for midnight swims. ♠

Secret Gardens

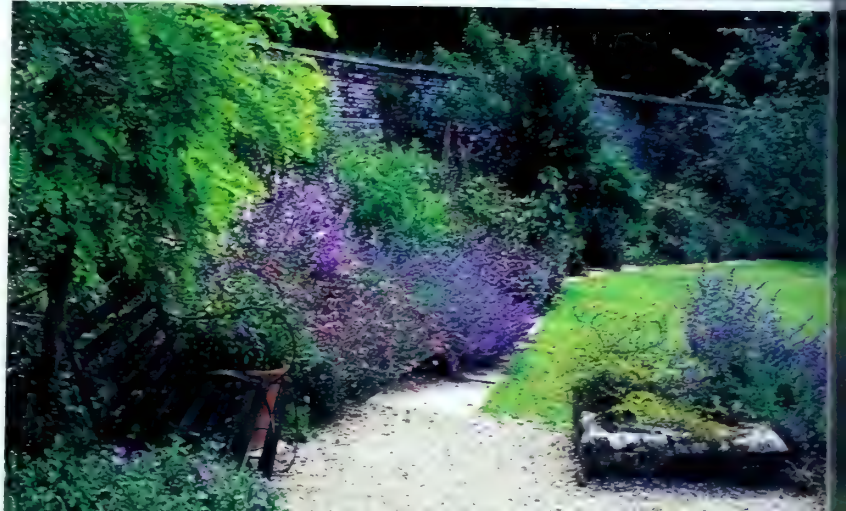
Some of England's choicest plots are hidden behind high walls

Text and photographs by Christopher Simon Sykes

IN CHANGING TIMES, WHEN MANY OLD walled gardens, which are expensive to maintain, have been severely reduced or even abandoned, it is rare to find one that has not only been rescued but restored to full flower. Such has been the lucky fate of the walled garden at Hadspen House in Somerset, which is tended by plantsmen Nori and Sandra Pope, a young Canadian couple who had formerly owned a specialist nursery on Vancouver Island. When they came to Hadspen four years ago, the garden was sadly neglected, but the fact that it still had good bones and a wealth of plants inspired them to take on the job of running it as a business. "The garden was famous for developing plants in the past," Nori explains, "and we have continued a breeding program as well, the idea being to introduce interesting cultivars from abroad."

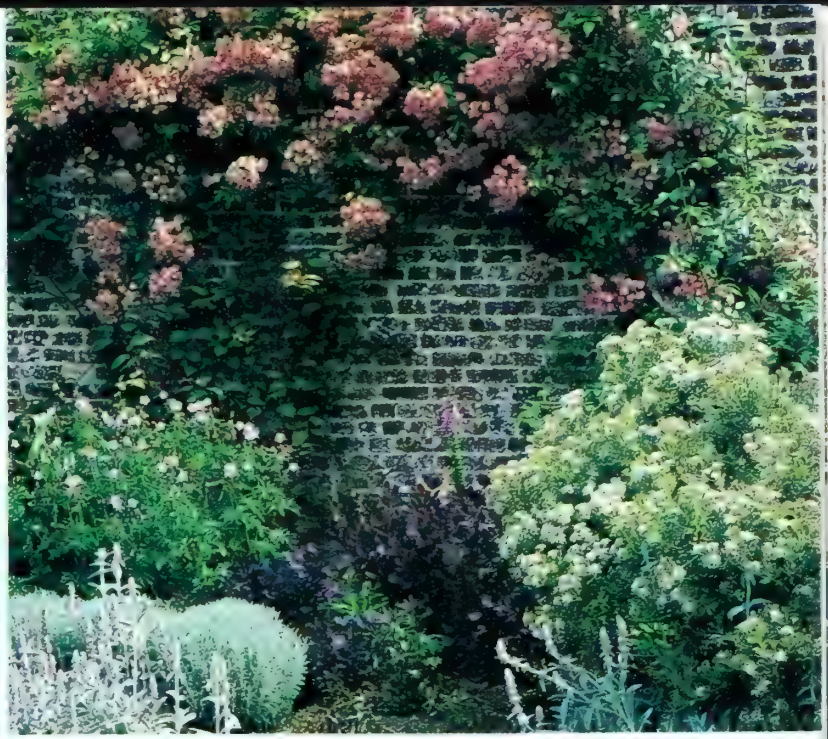
Hadspen's walled garden is divided in half by a path with big double borders and a beech hedge on either side. In the center is a charming kitchen garden with roses separating the fruit from the vegetables, which are themselves divided into beds by brick paths, so that red alternates with green. But the crowning feature is a curved wall within which the Popes have designed their spectrum border. "In keeping with the idea of the curve, we planted things on the color spectrum," Nori says. "At the sunnier northern end are the hotter colors, going from yellows to oranges to





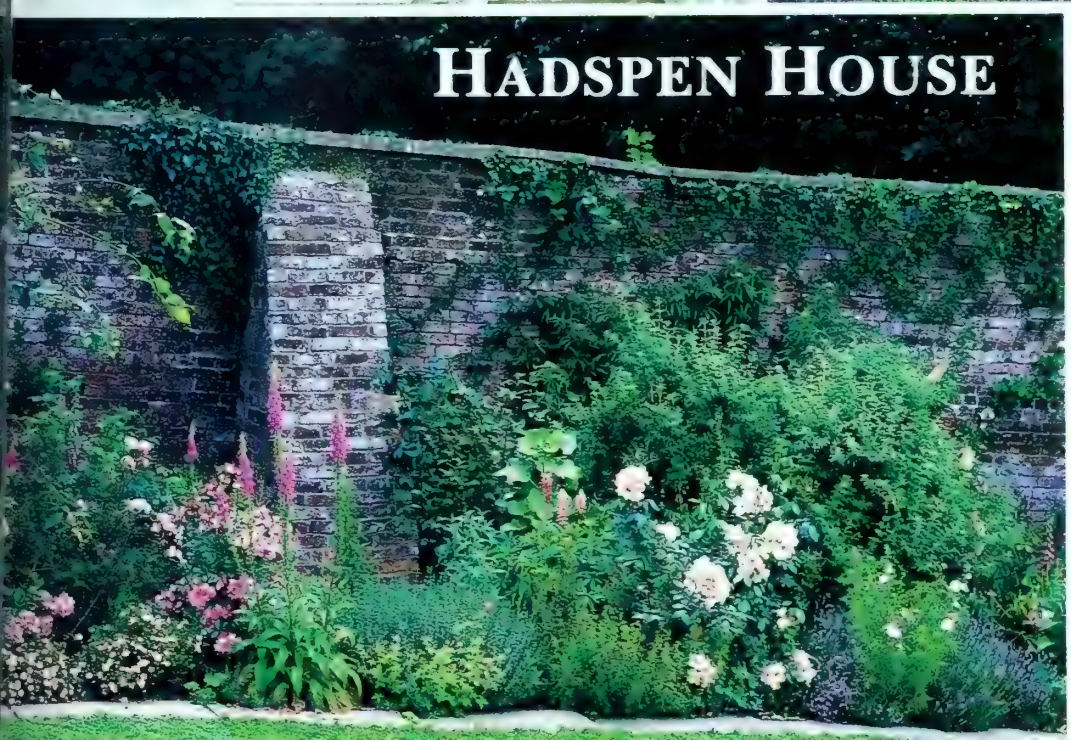
Two plantsmen's walled domain. *Clockwise from top left:* Nori and Sandra Pope stand between borders they designed on the site of Victorian greenhouses. *Actinidia chinensis* climbs over the gateway to a nepeta-lined path that bisects the two-acre enclosure. The multiflora rose 'Gardener's Pink' arches above the outer border. Old leaded-glass cloches and terra-cotta rhubarb forcing pots are fixtures of the kitchen garden. The nursery displays plants for sale. Foxgloves and lupines rise beside the old rose 'Fantin-Latour' and the modern rose 'Sally Holmes'. A curved brick wall shelters the spectrum border.

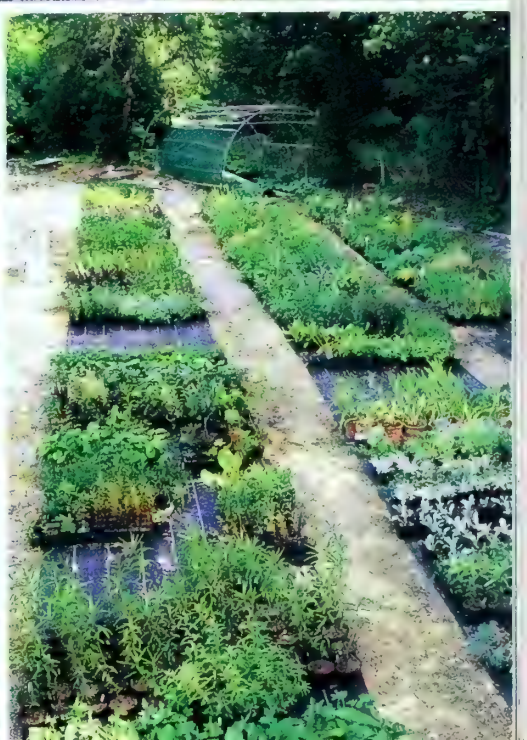






Hadspen House





Stavordale Priory

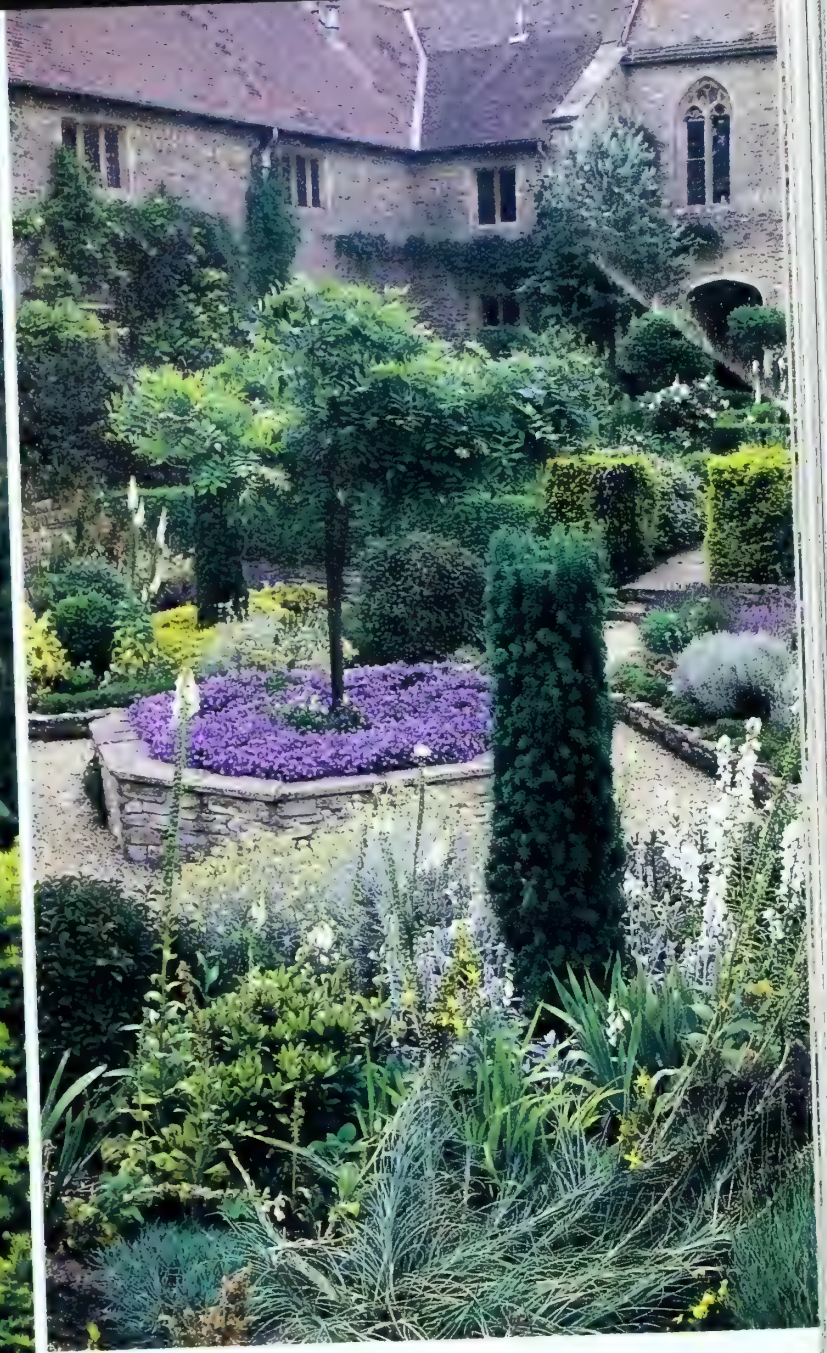






Georgia Langton, *opposite left. Opposite right:* A standard wisteria is underplanted with *Campanula portenschlagiana. Above:* Raised beds in the 13th-century cloister garden contain a formal array of clipped box, lonicera, Irish yew, santolina, and standards of forsythia, roses, and holly. *Far left:* A wigwam of sweet peas. *Above left:* Main path through the vegetable garden. *Left: Campanula latiloba,* goat's rue, and verbascum are among the flowers mixed with herbs.





reds and then on to violets and blues; toward the shadier, cooler end of the wall are the same colors but in pastel tones." In winter the curve of the wall makes the spectrum border almost ten degrees warmer than the rest of the garden, in effect creating a microclimate shielded from frost.

Frost presented a major problem for David and Georgia Langton when they made their garden at nearby Stavordale Priory. "When we moved here twelve years ago," remembers Georgia, "in what is now the cloister garden there was nothing but rusting iron bedsteads, ducks, a children's slide, and grass that wasn't growing well because there was too little winter sunshine. We've gardened all our lives, but I had no idea it was going to be so difficult." This was partly because the site the Langtons had chosen, adjoining the now-vanished thirteenth-century cloister, not only faced north but sat in a slight dip in the ground, which made it a terrible frost pocket. "And there was nowhere for the frost to drain away to," Georgia adds. "Since there was

"Everything is in pots or raised beds. There isn't a proper border."

—GEORGIA LANGTON

very little soil anyway, the answer was to create the whole garden in raised beds and pots. Everything has to be fed all the time, and we have to work to keep the drainage. If you walk round here now, you'll see there isn't a proper herbaceous border—or indeed a proper garden."

The walls of the garden are the walls of the old priory, which is now the Langtons' house, and since every room looks into the enclosure, this is a veritable garden for all seasons. In winter there is the green of yew and holly. In February and March the standard forsythias make bright yellow balls, and the Christmas roses come out. Then in spring there are species daffodils, wood anemones, and tulips, followed by roses, lilies, and foxgloves. After the roses, masses of white Michaelmas daisies bloom for weeks. There are fragrant plants like perennial stocks, which are kept in pots round the outdoor sitting area, and when these wane, they are replaced by masses of scented-leaf geraniums, also in pots, which stay till the frosts come back.

Georgia Langton's philosophy of gardening is simple, and she speaks for all of us, whether our gardens are walled or not: "When I'm peeling potatoes and looking out the window, however bad tempered I may be feeling, it calms me to think about what's out there, the trees planted in the right place producing shadows, producing leaves . . . I love it because it's not controllable. Our lives are so frantic, but you can never change the pace of a garden."

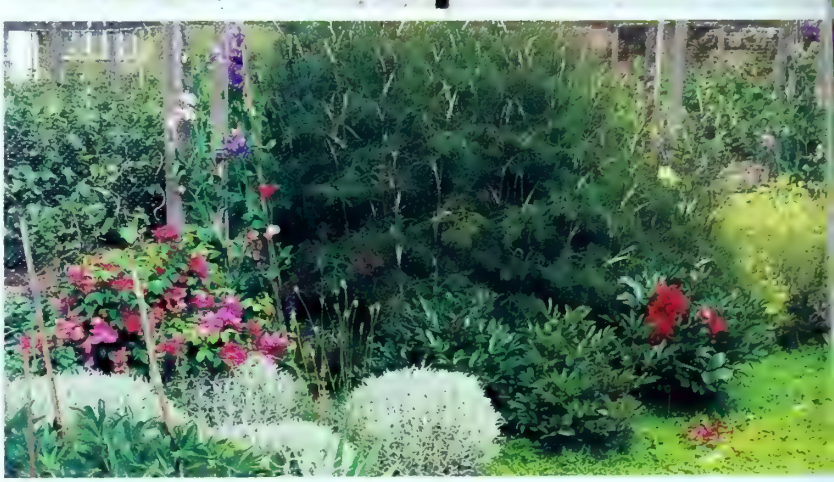
The walled garden at Barton Court, the Berkshire country house of Sir Terence and Lady Conran, has long been a haven from busy lives. "When we came to Barton Court nearly twenty years ago, the garden was completely derelict," Lady Conran remembers. "It was a mass of brambles and weeds and rough grass. But it was such a romantic idea to have one of these lovely old kitchen gardens, and we set about restoring it right away." After repointing the weathered brick walls and repairing the greenhouses, the Conrans mapped all traces of existing walkways to reestablish the original plan while adding new gravel paths of their own.

Over the years the garden has become a showpiece in which vegetables, fruit, and flowers all "romp around together," as Lady Conran puts it. "I was originally inspired by a beautiful little garden I saw from the train while traveling through the Dordogne. There was an old peasant digging away and all along the edge of his vegetable beds were espaliered pear trees about a foot high. I thought, 'That's just how I'd like my garden to be.' " With the help of the Conrans' young gardener, Jonathan Chidsey, *(Continued on page 200)*









Sir Terence and Lady Conran's kitchen garden. *Clockwise from above:* Rosa Mundi, sweet peas, and peonies in front of the fruit cage planted with currants and gooseberries. Antina lettuce beneath a box hedge. Celery, haricots verts, and lettuce alongside flowers. A trompe l'oeil trellis. Gardener Jonathan Chidsey under an arch of apple trees. A glimpse of bean poles, forcing pots, and beds divided by box hedges and low espaliered trees. A bird's-eye view of fruit trees trained against walls and an arbor of plane trees.





BARTON COURT

"I was originally inspired by a little garden I saw from the train while traveling through the Dordogne."

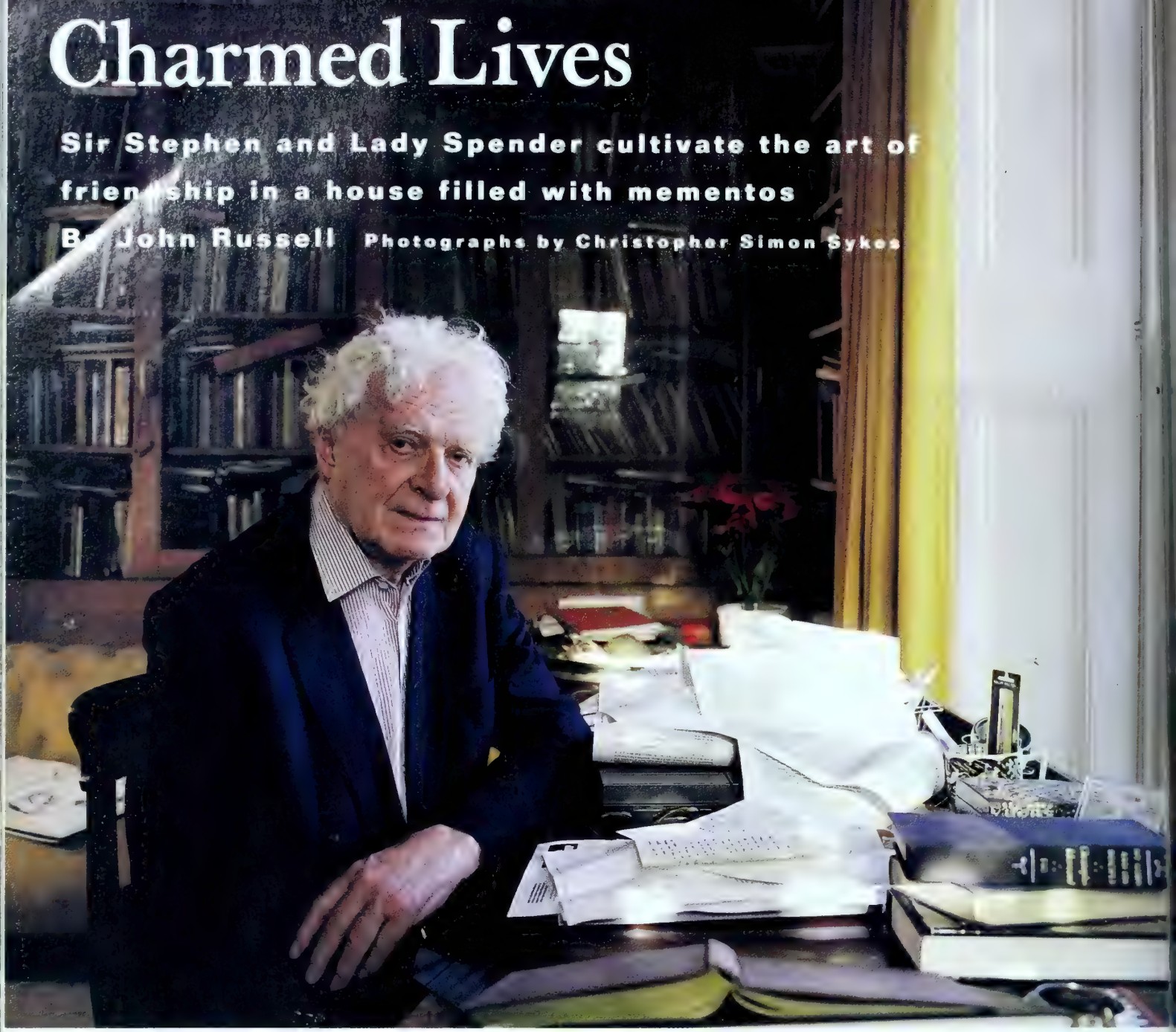
—LADY CONRAN



Charmed Lives

Sir Stephen and Lady Spender cultivate the art of friendship in a house filled with mementos

By John Russell Photographs by Christopher Simon Sykes





FOUR YEARS AFTER THEIR MARRIAGE, in 1945, the English poet Stephen Spender and his young wife, the concert pianist Natasha Litvin, were looking for somewhere to live in London with their infant son, Matthew. Their choice fell on a leafy and companionable quarter that for a hundred years and more had been the heartland of the seductive three-story villa. Uphill and down the little roads went, each with its little three-story houses and its handkerchief-size gardens. All was quiet and secure and discreet. (To this day, if a long-term resident claims to have seen a fox in her garden, no one doubts it.) As a quarter, it has a distinct history. George Eliot lived there, as did the naturalist T. H. Huxley, a whole raft of painters and poets, and a long line of hideaway couples. The street in which the Spenders finally settled can claim, among former residents, the purported

original of Becky Sharp, the heroine of Thackeray's novel *Vanity Fair*.

The Spenders were not rich, and they fixed upon a house that was cracked from top to bottom and held together at one point by a pane of glass. Even the real estate agent despaired of it. But they loved the house then, and they love it today. "The perfect house!" they say whenever they return from Provence, where they also live, or from the United States, where Sir Stephen (as he has been called since 1983) was until lately a regular visitor as teacher, lecturer, and charter member of the poetry-reading circuit.

All generations feel at home at the Spenders'. In few London houses is the talk as good or the food and drink more delicious. (Natasha Spender is one of the great cooks.) Everyone is at his best, even if long ago there was an occasion on which the writer Arthur Koestler had too much to drink and told Philippe de Rothschild, the owner of what may well be the world's most famous vineyard, that if he really wanted to know about wine he should consult the manager of the Army & Navy Stores in London.

Among presences from the past in the Spenders' house, W. H. Auden is the largest and the least escapable. "As a guest, Auden was totally dominating," says Stephen Spender. "Breakfast had to be at eight o'clock on the nose, then he expected to be helped with the *Times* crossword puzzle—Natasha was better at that than I am—and at eleven he wanted the light snack that the English call elevenses. He always wanted to get back to 'Mother and home and tea at exactly four thirty.' At six precisely he wanted



Sir Stephen Spender, *opposite above*, in his study. *Opposite below:* John Craxton made the Spenders' bookplate in 1943. *Top:* Books and pictures by friends crowd the living room. *Above:* W. H. Auden with Lizzie Spender, c. 1954.



martinis, and if dinner wasn't at seven thirty o the dot, he got very drunk and blamed you for i We loved to have him, but it was arduous.

"Auden didn't want to go out, never went t the theater or to an art gallery, grumbled if peo ple came to dinner. At the very end of his life when Sonia Orwell asked him to spend Christ mas in the country, he refused to leave the house 'Go for a walk? Whatever for?' I never knew any one who changed so completely between being young and being old. When he was young, h was completely spontaneous—'Let's do that, let' go there, let's see that. . .'—but later he com pletely lost that spontaneity. When he was fifty five, Auden said to me that he wanted to live to b eighty. When I happened to see his doctor tha evening, he said, 'But he is eighty now. He ha made himself eighty.'"

Spender is as spontaneous as he ever was which is saying a great deal. And the house stands, just as he does, for an open-ended and lyrical continuity. It is not a house that has ever been "done up." Nothing is there to impress. The piano is put to use, though Natasha Spender retired some years ago from the concert platform and has made herself a pioneer authority on the psychology of music. *The Oxford English Dictionary* is put to use, too. Auden was as if chained to it for hours on end.



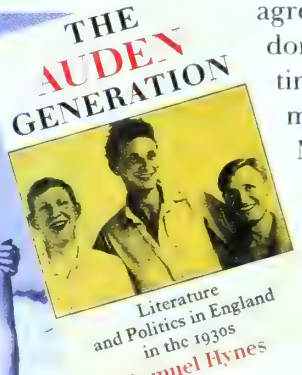


Stephen Spender does not come on as a collector, but he has been around painters and sculptors all his life. It is as natural for him to have the work of friends around him as it was for the mailman to bring him letters from T. S. Eliot and Boris Pasternak when they were alive. In 1934, when an English magazine decided to run portraits of younger poets, Spender said he would agree to be included only if his were done by Henry Moore, who at that time was little known and had never made a commissioned portrait. Moore was amused to do it. Several drawings resulted, and with them a lifelong friendship that caused Spender to be asked to deliver an address at Moore's memorial service in Westminster Abbey.

The entrance hall, *top*. *Above:* Spender, Frieda Lawrence, and William Goyen at D. H. Lawrence's ranch, 1948. *Above right:* A chair painted by the Spenders' daughter-in-law, Maro Gorky. *Right:* Auden, Spender, and Christopher Isherwood in the late 1940s. *Far right:* The same trio on a 1976 book jacket.

"If dinner wasn't at seven thirty on the dot, Auden got drunk and blamed you"





It was in front of the Spenders' house, on a orning in February 1989, that Sir Stephen was renaded by a deputation of young women om a nearby American school. "Happy birthy, dear Stephen" was not performed in the rsion composed in 1955 by Igor Stravinsky, a mily friend, but it rang out bravely. Spender ered from the house with an expression in hich delight was mingled with astonishment at young strangers would take note of his ghtieth birthday. "After all," he said later, "the eat thing about being eighty is that you've outved so many of your enemies."

"I may be vain, but I don't think that I am at all nceited," Spender will say if asked about occaions of that sort. As a matter of fact, he is one of ne rare human beings who, once seen, are never rgotten. ("Big nosed, bright eyed, like a giant rush," was how Virginia Woolf thought of him 1933.) He has been a rce for good in the international literary world ince the mid thirties—not east as coeditor, with Cyril onnolly, of *Horizon* magaine between 1939 and 941, coeditor of *Encounter* rom 1953 to 1966, and ounder in 1968 of *Index on ensorship*, a review for which many a persecuted uthor has had reason to be grateful. But a certain residual diffidence sometimes besets Spender. It is as if, he once wrote in his diary, he went around like Papageno in Mozart's *The Magic Flute* with a padlock on his mouth.

If Spender speaks of himself at all, it is likely to be in terms of the mildly ridiculous mishaps to which he considers himself particularly subject. A prize instance is the evening on which he was the guest of honor at a spectacularly tedious dinner party in a large American city. After what seemed to him like three or four hours he wondered why nobody had left. Was it because he was the guest of honor and they were waiting for him to get up? Spurred on by this idea, he got up, made his adieux, and left. Outside, the streets were humming and the lights were ablaze. "What an amazing place America is," he said to himself. "It's all of 2 A.M., and the night is just beginning." At that moment he saw by the city hall clock that the time was exactly 9 P.M. What his hosts made of the incident is not known. But one thing is certain: no one ever made that kind of mistake at the Spenders'. ▲ *Editor: Rosamond Bernier*





Behind Lady Spender's piano, *above*, hang Henry Moore's portraits of her husband. *Left:* Lizzie Spender, at left; Rosamond Bernier; Sir Stephen; Lizzie's husband, the humorist Barry Humphries; and Lady Spender. *Below:* A portrait of Isherwood in the dining room.





Harry Percy, the eleventh duke of Northumberland, *left*, poses in the Robert Adam entrance hall of Syon House. *Right:* The 16th-century exterior remains unchanged.



Noble House

Three generations of Percys enjoy Robert Adam's neoclassical grandeur

By Nancy Holmes **Photographs by David Montgomery**







"I SUPPOSE I COULD SAY I HAVE TO keep one foot in the past and both eyes on the future," says Henry Alan Walter Richard Percy, the eleventh duke of Northumberland, standing in the great hall at Syon House, a seat of the Northumberland family since the early seventeenth century. The sentence is pure British understatement. The thirty-seven-year-old bachelor duke, known as Harry, could hardly get the past out from under his feet if he wanted to—and he doesn't.

Fortunately, recent Syon history has been positively benign compared with events of earlier centuries. In 1541, half a century before James I granted the former nunnery to the ninth earl of Northumberland, it served as way station for Catherine Howard before Henry VIII had her taken to the tower for beheading. Henry VIII's own corpse lay in state on a tiered funeral bier at Syon, and in the aftermath of his death, Lady Jane Grey, whose father-in-law was a Northumberland, was offered the crown, which she reluctantly accepted—the child queen lasted nine days before she too was beheaded.

If walls could talk, Syon's stories would make a compelling encyclopedia of English history; the tales of living members of the family are no less captivating. The present duchess, who will hold the title until Harry, her eldest son, marries and she becomes the dowager duchess, is the mother of six children and grandmother of twelve. The oldest daughter of the duke of Buccleuch, she married Hugh Percy, the tenth duke of Northumberland, in 1946 and has lived at Syon House or Alnwick Castle, the principal Northumberland estate in the north of England, ever since. Her conversations weave and cut across the centuries with ease.

"There is an eighteen-year spread between my six children," she says, "and my youngest son is only nine years older than my oldest granddaughter. I had the three girls first and then the boys. They are all very different, the girls being more like their father." Her eyes rove over the dozen Stuart portraits hanging on the crimson silk walls of one of the drawing rooms, and she pauses for a moment, concentrating on a Jacob Huysmans painting of Charles II and Catherine of Braganza. "I love the Stuart portraits," she continues. "My children all have Charles II blood three times over. My mother was descended from Nell Gwyn, my father from Lucy Walters, and my husband from Louise-Renée de Keroualle, all mistresses of the king." In some families, this sort of information tends to get swept under the carpet, but English history, especially when it comes to Charles II,



Elizabeth, the duchess of Northumberland, sits in the long gallery, *above*. *Top:* The conservatory was designed by Charles Fowler in 1820. *Left:* A Holbein portrait of Edward VI as a child hangs over an Adam mantel in the sitting room.



Mr. Wilcox, the butler, stands in the dining room beside a portrait of the first duchess of Northumberland. *Opposite:* A glazier does maintenance work in the anteroom.





"If one is born into such splendor," says the duchess, "one has an obligation to it"



Lady Caroline Percy and her family enjoy a picnic on the grounds, *above*. *Top:* A Sèvres vase from Charles X dwarfs a French clock and a Rubens portrait. *Right:* A Victorian bed in a guest bedroom is hung with blue silk.

is another kettle of fish altogether.

"I do believe that noblesse oblige should be continued," says the duchess. "My husband was an intensely public-spirited man with many interests, and I'm sure Harry will continue in his vein. If one is born into such splendor, one has an obligation to it. When my husband went off to war, leaving Syon House, he thought he would never see it lived in again. During the war, sixty-nine bombs fell here on the grounds, plus firebombs on the roof and a pair of doodlebugs that did a nasty lot of damage. The furniture was stored in the basements, and the paintings and porcelains had to be secured while Syon was used to house the nurses from the West Middlesex Hospital, which had been bombed. Robert Adam's entrance gates with the rampant lion on top were badly damaged as well. When my husband came safely home, he couldn't wait to get to work putting Syon back together again."

It was not the first time Syon had undergone extensive restoration, and it *(Continued on page 208)*





Service like the old days.

Remember when sales 'help' actually helped you decide on a pillow? We still do it that way.

We still remember what linen shopping *used* to be like.

Mom got dressed up (most times she honored the occasion by wearing a hat), and set off to spend the day with linen *experts*, the clerks at her local department store.

These experts loved what they sold. They answered questions. Gave advice. And by the time mom bought a pillow (or a pad or whatever) she knew that she had bought *exactly* the right pillow.

We think linen shopping should still be like that.

That's why we fill the pages of our new bed and bath catalog with facts. And advice. Do you know which pillow is best for side sleepers? Do you know why you want a high thread count cover? We do. And we tell you.

Quality products at White Sale prices, 365 days a year.

Of course, advice would have little value if the product wasn't made and priced right.

Every product we build is as good as it can be.

Our pima towels have 100% pima loops to feel better. Our fitted sheets have 12" pockets to fit better. And that's just a start.

What's even more unusual is our pricing.

If you've bought so much as a washcloth recently you know that the "sale" price on domestics is the real price. The original price is artificial, jacked up to leave room for a reduction during White Sales.

We cut all retail ad allowances out of our original prices. And keep margins low to give you prices equivalent to or below White Sale prices right from the start.

We believe you will find the way we do business an intelligent alternative to the White Sale.

SEND OR CALL FOR
The Late Spring Edition
OF OUR NEW BED & BATH CATALOG
1-800-345-3696



Coming Home with LANDS' END™ DIRECT MERCHANTS

Dear Coming Home: please send me, free, your new bed and bath catalog.

Name_____

Address_____

City_____ State_____ Zip_____

Coming Home, Dept. HH03 **Dodgeville, WI 53595**

©1991, Lands' End, Inc.

GREAT BRITS



Presenting the French, the Bessarabian, the Iberian, the Moorish, the Portuguese influenced wool broadlooms that form our British Aisles.

See flowery Victorians dressed in ribbons or swept by feathers. See authentic Scotch tartans. See the look of the 20's (the 1820's) in an English translation of a great French period.

See elegance and artistry you don't see all over. And design you do see all over. All over the carpet. From one corner to the other. So any carpet in this collection can be adapted to any room.

All woven in Axminster, County of Devon, in a way so special that carpets from Axminster, County of Devon, take on a special aura. Like Einstein Moomjy. Some are made be bordered, they're all made to be ordered. Many in stock for immediate delivery.

So if you've always felt that you were destined for greatness, you'll find it at Einstein Moomjy.

Einstein Moomjy
The Carpet Department Store

All Stores Open Sunday Noon-5PM (except Paramus). **We ship anywhere in the U.S.** Also available through architects and designers.

IN NEW YORK: **150 EAST 58TH ST.**, (BET. LEX. & 3RD AVES.) (212) 758-0900. STORE OPEN 9:30 AM TO 6:30 PM INCL. SAT., MON. & THURS. TILL 8 PM, SUN. NOON-5PM. **NEW JERSEY: PARAMUS, 526 ROUTE 17** (201) 265-1100. **N. PLAINFIELD, 934 ROUTE 22** (201) 755-6800. **WHIPPANY, 265 ROUTE 10** (201) 887-3600. **LAWRENCEVILLE** (ALT. U.S. 1) (609) 883-0700. ALL N.J STORES OPEN DAILY TO 9 PM. SAT. TO 6 PM. WHIPPANY AND LAWRENCEVILLE OPEN SUN. NOON-5PM. WE ACCEPT VISA, MASTERCARD AND AMERICAN EXPRESS.

well-heeled

ampstead

vo collectors

onjure a

oroughly

odern folly



On the top floor of the private gallery/guest pavilion, a rug by Elizabeth Browning Jackson spirals in the sitting area and wends its way past a wood and steel railing to the dining area.

BY JANET ABRAMS

great ideas





great ideas



Owners David and Janice Blackburn, *top left. Above* and *top right:* In the dining room, Conran's chairs surround a table of steel mesh and glass by Ron Arad. A painting by Tony Bevan and a Michael Craig-Martin sculpture flank a mouse's-eye view to the outside.

TUCKED BETWEEN A ROW OF SHOPS and a Victorian Gothic church in the picturesque London village of Hampstead, four tiny mews houses have been turned into a single white volume with the grandeur of a dry-docked liner. David Blackburn, a real estate developer, and his wife, Janice, who works for the Saatchi Collection, had in mind an airy showcase for their collection of modern crafts and commissioned furniture—a counterpoint to their "very maximal, tightly packed" main house located nearby. So they hired Peter Wilson, a soft-spoken mustachioed Australian architect who worked in collaboration with the architecture firm Chassay Wright to create a private gallery/guest pavilion above David's offices.

One of two patinated-copper doors in the enigmatic exterior leads abruptly upstairs into a hallway. Here already there are signs that this is not your usual Hampstead house. A window at floor level allows peeks of the churchyard. A slate "hearth" has a glass grate, permitting a view of the space next door. A hefty plaster stair zigzags out of one wall and up to the ceiling. And at the far end a dainty one-armed chair by Jon Mills is poised seemingly on tiptoe.

Banded sycamore doors at either end of the hall lead to the guest bedroom and to Janice Blackburn's study. In both rooms, small gestures work to large effect. A sliding frosted-glass door in the guest room admits to the inner sanctum of the bathroom where the tub and sink are promoted to ceremonial vessels. In the study—which Janice Blackburn calls the "bottle room" after its tapering plan—an arrow-slit window looks directly onto a tree trunk so that the room's smooth-grained sycamore paneling frames a pillar of rough gnarled bark.

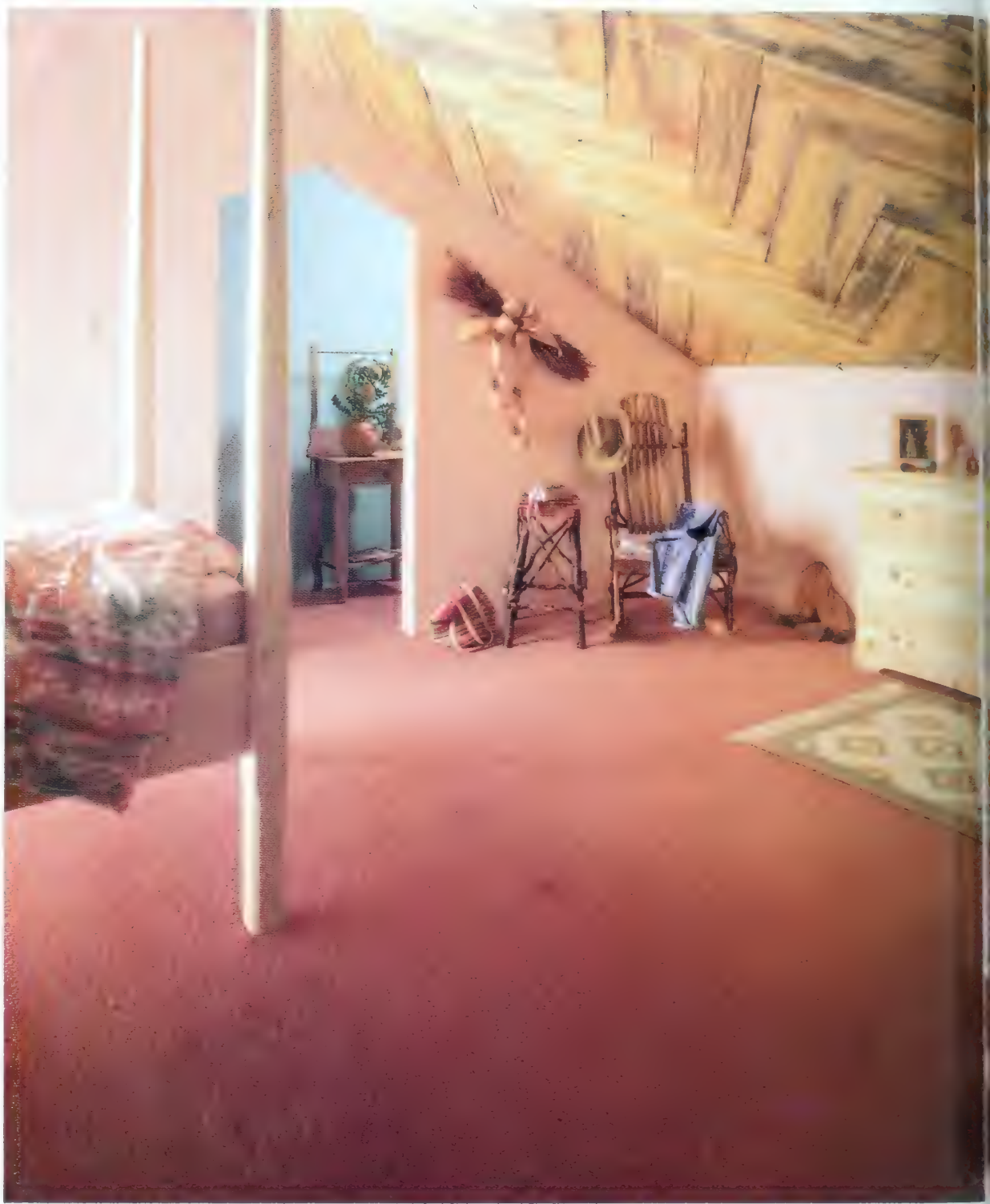
The closure and containment of this floor provides a necessary prelude to the next level where a single space flows the length of the mews. The room is anchored around an open stairwell and is illuminated by a vast window tied across by a red beam and a gray support. An abstract design is sandblasted onto the panes of the window that pushes out from the front wall, corrupting the linear geometry of the house. The stair balustrading is broochlike: one section of it forms a seat which looks as if a giant dragonfly has alighted on the wall. A vitrine delimits the enter-



CPenney Fashion comes to life℠

ailable at most large stores. Or to place a catalog order, visit any JCPenney store or call toll-free anytime 1-800-222-6161.
ices higher in Alaska, Hawaii and Puerto Rico. Made in U.S.A. ©1991, JCPenney Co., Inc.

NEW TRAFFIC CONTROL™
SPECIFICALLY DESIGNE



Carpet: Super Decorator III by Columbia Mills

®Wear-Dated is a registered trademark of Monsanto Co

REVOLUTIONARY CARPET TO FIGHT MATTING.

The ultimate test of any carpet is its ability to resist matting. That slow, inexorable process that gradually turns the high-traffic routes in your home into paths. And transforms your once ful carpet from a source of pride into ce of embarrassment.

Wear-Dated® Carpet, we decided to mething about matting.

hat our engineers found is that it would whole new kind of fiber system to do the job.

VIRTUALLY REINVENTED THE CARPET.

e needed a fiber system that wouldn't wn on you prematurely simply be-



ffic Control's patented new Dual Fiber System is designed to ce back, not get beaten down like traditional constructions

you walked on it. Or did any of the things you do to a carpet in normal, day living.

fiber system designed, in other words, ecifically fight matting.

HOW TRAFFIC CONTROL WORKS.

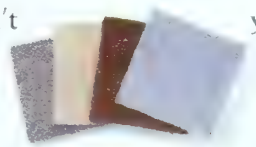


Unlike the traditional constructions that carpets normally use, our new Traffic Control™ Fiber System employs a unique dual fiber design. By taking tough nylon fibers and interweaving them with acrylic fibers, we built in a type of resilience that's never existed before. It's a major step in carpet technology Because it makes it possible to produce carpet that's as soft as you want a carpet to be. Yet has the inner strength to keep springing back. Day after day, month after month and year after year. Plus, Traffic Control provides you with the same stain resistance that Wear-Dated Carpet is famous for.



IT'S DESIGNED FOR THE REAL WORLD.

Traffic Control is especially well suited for the high-traffic areas of your home like your family room, living room, hallways, dining area, and every other place you want good mileage from your new carpet.



So if you're considering buying new carpet, the Traffic Control Fiber System should make your choice very simple.

CALL TOLL-FREE FOR A DEALER NEAR YOU.

To see the wide array of Traffic Control colors, call 1-800-322-6327 for the Wear-Dated Carpet dealer nearest you.

New Traffic Control from Wear-Dated Carpet. Specifically engineered to fight matting. And so advanced, it's even designed to be walked on. And on and on and on and on and on. So go ahead, walk all over us.

WEAR-DATED ASSURANCE

WEAR-DATED CARPET

Carpet bearing the Wear-Dated logo assures you of the highest quality materials and technology available. Every Wear-Dated Carpet style goes through real-world performance testing, just to be sure its beauty will last.

ffic Control is a trademark of Monsanto Company

t last, from Condé Nast, the onl
magazine that's all about beauty



We've dared it! A wit newsy, stylish, insig ful magazine about beauty. An intelligent woman beauty magazine.

We've called it ALLURE. It's the only magazine that's all about the ways and wiles of attraction, appeal, charm, charisma, enchantment, bewitchery. (And okay, let's say it—*seduction!)*

And we're dedicating it to yo

...YOU—the woman who loves to look at beauty in all forms–hair, makeup, fashio ornamentation, people, places, events!

...YOU—the woman who loves to look beautiful–but whose life is too busy to spend in front of a mirror.

...YOU—the woman who wants and needs a depend- able source of beauty facts but has never been able to find one.

YOU inspired our maga- zine. And that's why we want you to have a Charte Subscription at our speci rate of $12 for 12 issues. Others will pay the cover price of $2.50 for a single iss

BUT, don't send any money now. We'll bill you later. Just tell us "YES" by returning the Charter Subscription card. Of course, your satisfaction is completely guaranteed. If the card is missing, write ALLURE, P.O. Box 53598, Boulder, CO 80322-3598.

Special Charter Subscription Offer. Only $1 an issu


The CASPIAN Collection
All the exciting things happening to homes are by
Warner
WALLCOVERINGS • FABRICS • BORDERS
Through Interior Designers
The Warner Company, 108 S. Desplaines, Chicago, IL 60606 • Showroom: 6-136 The Merchandise Mart, Chicago
WALLCOVERINGS: WALLS CIN-6135 • DADO PANELS: CIN-6148 • BORDER: CIN-6155 • CEILING: CIN-6149



great ideas

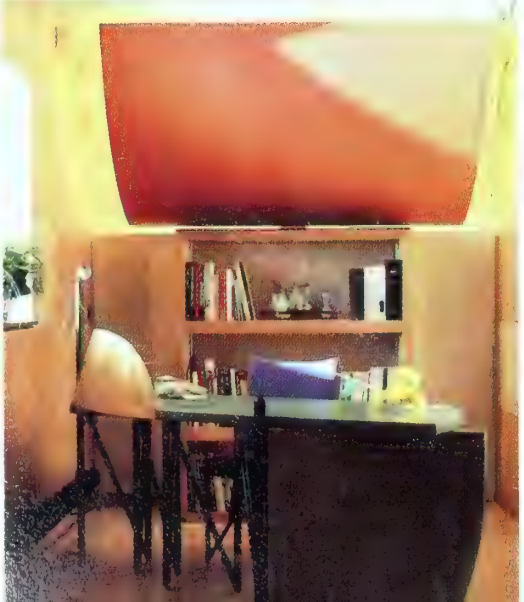
taining space. In the dining zone, a table by Ron Arad and Conran's chairs—ready-made from Conran's but modified with touches of red paint—take pride of place. Tubular radiators skirt the rear wall, their spiraling grilles suggesting a hybrid of a cucumber and a mushroom. Above them, the ends of the red roof beams cross beneath a row of skylights; fine wire tracks line the length of the upper galleries, carrying spotlights that provide an extra glow by night.

Wilson describes the house as an "obsessive work," with a level of detailing that can only be achieved between a dedicated architect and committed client, and compares his relationship with the Blackburns to that between Gerrit Thomas Rietveld and Truus Schröder-Schräder. "The place seems Californian or Spanish because we don't have houses like this in London," he says. "The English are frightened of them." The Blackburns are braver than some. Says David Blackburn, "The pleasure of this house is that it doesn't have to be practical because, business and entertaining aside, we're not about to live in it." ♠





"The English are frightened of houses like this"





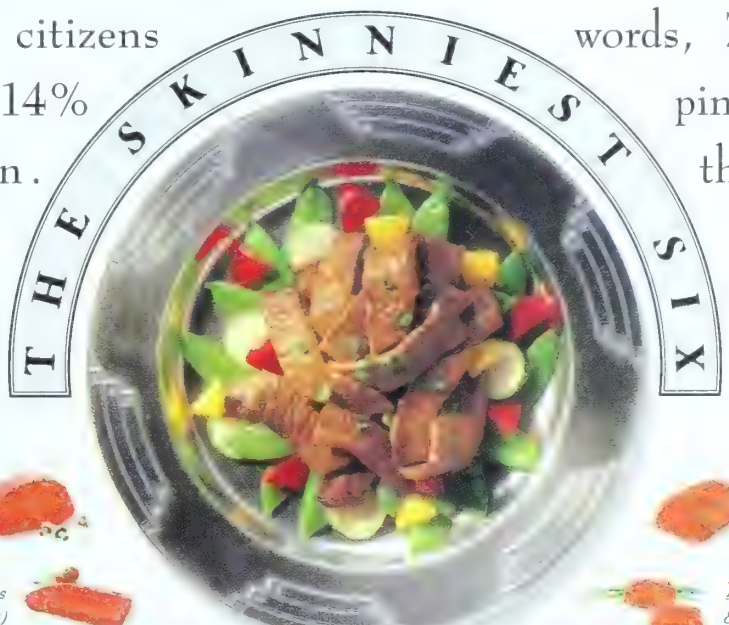
Checkered sycamore cupboards line Janice Blackburn's study, *above,* furnished with a desk by Floris van den Broecke, *far left. Left:* In the guest bedroom a glass door leading to the bathroom slides behind a bed by Fred Baier. *Above left:* Stairs leading to the top floor pop through a wall. *Top left:* A ceramic head by Glenys Barton overlooks the two-story stairwell.



Where does Zinc get its iron?

No, this isn't a trick question. Zinc is a small Arkansas town tucked up north in the Ozark Mountains. And no, spinach isn't the only answer. Zinc gets a significant amount of iron, protein and vitamins from one special place—or should I say plate. The answer is beef. Just three ounces supply the citizens of Zinc with 14% of their iron.

Around 56% of their protein. And a healthy 38% of their vitamin B-12. I'm quoting straight from U.S. RDA figures.* Zinc even gets its zinc from beef. Lean beef makes many valuable contributions to this town. After all, beef is a nutrient dense food. With a high ratio of nutrients to calories. In other words, Zinc is in the pink. See you in the next town.



ROUND TIP **157** *calories*
5.0 gms total fat (2.1 gms sat. fat)*

TOP ROUND **153** *calories*
4.2 gms total fat (1.4 gms sat. fat)*

TOP LOIN **176** *calories*
8.0 gms total fat (3.1 gms sat. fat)*

EYE OF ROUND **143** *calories*
4.2 gms total fat (1.5 gms sat. fat)*

TENDERLOIN **179** *calories*
8.5 gms total fat (3.2 gms sat. fat)*

TOP SIRLOIN **165** *calories*
6.1 gms total fat (2.4 gms sat. fat)*

Beef.
Real food for real people.

**Sources: USDA Handbook 8-13 1000 Rev., U.S. RDA National Research Council 1080, 10th Edition*
Figures are for a cooked and trimmed 3 oz. serving. 4 oz. uncooked yield 3 oz. cooked. *© 1001 Beef Industry Council and Beef Board*

Secret Gardens

(Continued from page 174) the French influence has taken root at Barton Court. Paths are now bordered by miniature espaliered fruit trees—apples and pears—or by low box hedging, beneath both of which nestle brown-edged Antina lettuce and herbs.

Sir Terence and Lady Conran find different pleasures in their garden. He prefers the greenhouses filled with jasmine, plumbago, geraniums, and lemon trees, while she has a favorite spot in the south corner. "There is a bench and a rosemary hedge, lilies and na turtiums, and little white strawberri growing in tubs. I love sitting here, a ter it's been raining and the sun h come out and there is that freshnes that wonderful smell, and everythi sparkles. The view inside these wal lifts one's spirit." ♠

Family Treasure

(Continued from page 116) dominated by a full-size statue of Bacchus. The decoration here is unequivocally neoclassical. But although he first consulted Robert Adam, Constable's highly individual tastes were better served by the more amenable Lightoler, working with the Italian plasterer Cortese and the sculptor William Collins. The great drawing room was the last major interior Constable remodeled, at the time of his marriage in 1775. By contrast with the other rooms, this was very much in the London fashion, designed by James Wyatt and with mirrors and seat furniture by Thomas Chippendale. A note of still more exotic grandeur was introduced in the 1840s, when gold brocade was hung on the walls and the frieze and dado rail were painted in bright blues and reds.

Sir Thomas Clifford Constable, who owned the house at that time, entertained King Louis Philippe of France at Burton Constable in 1847, redecorating a suite of rooms for him at the head of the great staircase. With their grand Empire furniture and heavy canopied beds, these have recently been restored—and given bathrooms for the first time in their existence. Other rooms that have been given a new lease on life include the chapel, with its rich stenciled decoration of the 1830s, and the Chinese Room, where hand-painted wallpaper was hung in 1783—and covered with mad dragons, à la Brighton Pavilion, in the early nineteenth century. Both rooms were meticulously restored by John Sutcliffe in the early 1970s, replacing whole areas that were missing. William Constable's own small drawing room was redecorated later by David Mlinaric, who furnished it according to the eighteenth-century inventories with blue and white painted Chippendale chairs and settee and blue gray walls—a perfect backgroun for paintings showing the house in C pability Brown's new landscape se ting. Another brave decision was t paint the staircase hall a rich egg-yol yellow, to set off the huge Casali pain ings in their rococo frames and th massed family portraits.

In a house like Burton Constabl there is always more to do. At preser carpenters and plasterers are busy re pairing the Menagerie, a charming pa vilion where a miniature zoo was kep in the eighteenth century. This is to be come a Yorkshire base for John Chich ester-Constable's only daughter Rodrica, and her husband, Jame Straker. With the birth of their firs child, John, last October, anothe chapter in the history of this ancien place has begun. ♠ *Editor: Judy Brittai*

For visitors information: Burton Constabl Hall, Near Hull, North Humbersid HU11 4LN; (964) 562400.

In Jekyll's Footsteps

(Continued from page 124) family's Chelsea town house. Friends joked that, as Drummond puts it, "she didn't know a dahlia from a daylily." By the time Ros and John Wallinger came to the manor, the garden was a shambles. Holme had died in 1923. Little of the original design was evident, the walls were crumbling, and the borders were overrun with perennial weeds. Still, the couple knew that their garden had been the work of Gertrude Jekyll, and they felt an obligation to bring it back to life. Drummond introduced Ros Wallinger to Jane Brown and, through the Gardens Trust, to the writer and plantswoman Penelope Hobhouse. While Brown gave historical perspective on the garden, Hobhouse offered advice on how to grow it again.

What has astonished Hobhouse, Brown, and Drummond is not just Ros Wallinger's courage in taking on the project but the passion that has gone with it. She has visited or written to dozens of specialty nurseries in her quest to plant not just the same species dictated in Jekyll's plan but the very same old varieties. She has been helped by the resurgence of interest in long-forgotten plants, by new books on the subject, and by gardens like the famous Roseraie in l'Hay-les-Roses near Paris, whose staff gave her ten cuttings of rare rose varieties. She gathered copies of the plans for her own garden from the Jekyll collection at the University of California at Berkeley.

Now maturing, the garden is giving Wallinger an insight into Jekyll's work that few others—even scholars—can have. She lives with the garden in December, when shadows creep at the foot of the walls, and in June, when roses sparkle in the late evening sun "Nobody has got under the skin of the original design to the extent Ros has," Drummond observes. "It's her own humility that has allowed her to do it." Jane Brown, who lives nearby, comes by now and then to see how the garden is doing. In her view, Charles Holme rests peacefully in his grave, and Aunt Bumps would find a kindred spirit in his—and her—successor at the manor. "The remarkable thing about Jekyll," says Brown, "was a complete lack of pretension. The whole point of the arts and crafts movement was honesty and a belief in what you were doing." ♠

Editor: Emma Marrian

The Manor House garden is open to the public May 26 and June 7, 23, and 30 between 2 P.M. and 5 P.M. or by appointment. Visitors should call (256) 862-827.



"My local builder says he can knock off a Smallbone kitchen for less than Smallbone's price"

DESIGNING, HAND BUILDING AND FITTING a sophisticated kitchen requires design skills and craftmanship well above the average.

Fine detailing, sophisticated interiors and clever accessories all give that special SMALLBONE quality and, most crucially, these are properly co-ordinated by skilled technical staff.

While imitation is the sincerest form of flattery, one look at a genuine SMALLBONE and you'll see there's no comparison at any price.

SMALLBONE

50 EAST 58TH STREET, NEW YORK NY 10155. TEL: (212) 486 4530 • CHEVY CHASE PLAZA, 5301 WISCONSIN AVENUE N.W., WASHINGTON DC 20015. TEL: (202) 537 3565
34 EAST PUTNAM AVENUE, GREENWICH, CT 06830. TEL: (203) 869 0619 • 315 SOUTH ROBERTSON BLVD, LA, CA 90048. TEL: (213) 550 7299

FOR YOUR 124 PAGE $10.00 CATALOG, PLEASE TELEPHONE 1 800 765 5266

White Album

(Continued from page 147) simplicity, using natural materials and light and not a lot else besides. But the pure uncluttered space, like the proverbial little black frock, is neither simple to produce nor to maintain. It requires perfectionist finishes and a paring away of inessentials. "I've always been attracted to empty space," he says, "desert, treeless landscapes, traveling light," inheriting this indifference to material goods from his father. "He was a very successful businessman but never nostalgic, never attached to possessions."

In the Pawson universe, basics and bibelots alike are banished into a secret thickness of Gatsby-like closets lining the walls, made to measure by a firm of Yorkshire cabinetmakers. Even the kitchens concede little about their culinary purpose: sinks are recessed into Pawson's trademark marble work tops while interfering fixtures, like taps, are fitted low enough not to sully the pure horizontality of the altarlike slabs. Windows are usually screened by horizontal venetian blinds, all the better not to see out. Instead, daylight filters through silkily. Full-tone acid-etched glass—another frequent texture—allows a certain degree of concealment while transmitting an aqueous green light. The curving wall at Wakaba, a Japanese restaurant in London, makes tropical fish of passersby. At Cannelle, a London patisserie, a cubic showcase of clear glass protrudes from the acid-etched façade, exposing a solitary example of the delicacies on sale within.

Pawson's client list reads like a roster of top international art dealers and collectors, including Leslie Waddington, Janet Green, and Warren and Victoria Miro. Most recently, he converted a tiny apartment in central London into an oasis of calm for an American couple. Here the signature denials are in evidence: the "shadow gap" between walls and floor which avoids the use of a baseboard and makes the walls appear to float; underfloor heating beneath wide planks of creamy natural Japanese oak; and the familiar handle-free white closets with their sixteen coats of polyester lacquer and extra-thick shelving. The tub—a veritabl Marat's tomb—is carved from the sam block of Carrara marble as the lavis slabs lining the floor, while great shee of acid-etched glass divide the bath room from the bedroom and office o either side.

"What's disturbing to me is seein other people doing the same detail that we've been doing for ten years, says Pawson. "If the shadow gap start being used as decorative effect, ther you get into trouble. But it's the lif that goes on in these apartments that' interesting, not the wood on the floo or the plaster on the walls." Nonethe less, he rues that clients can "negate th space very quickly" with their own stuff. "They are in a sense unforgiving spaces; they get canceled out by posses sions. But though they might seem aus tere, they're not deprived and certainly not sterile." He laughs. "And they're not cheap."

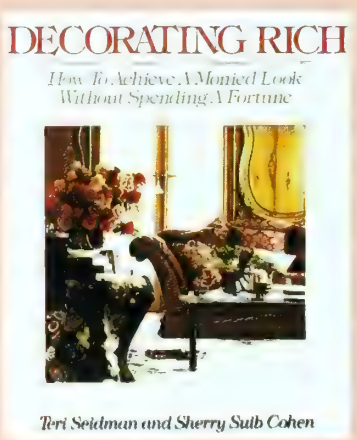
Pawson is set for wider horizons in the 1990s. At Dean Clough, a refurbished early nineteenth century mil complex in his native Yorkshire, he is on-site with the second phase expan sion of the Henry Moore Sculpture Trust's studios. On the drawing board are several more apartments (one, to his delight, featuring a corridor 120 feet long), some shops, and a private museum in Dublin. And Pawson looks forward to finding new problems to solve. "I'd love to do a skyscraper or a hotel or a hospital. The best building of the twentieth century is that done by engineers: bridges, dams, and all those containers for things." For once, he doesn't mean white closets.

But he wouldn't mind a few more at home. In 1989 he married Catherine Berning, who worked for the interior decoration specialists Colefax & Fowler. Friends did not fail to remark on this merger of stylistic opposites, but so far it has not spawned any hybrid "chintzimalist" style. "Living in a nineteenth-century interior drives me mad," says Pawson, who moved into Berning's Battersea apartment. "I can appreciate it, but I can never understand why people need so much clutter. Catherine genuinely enjoys that stuff, but at such a cost. To me, there's no room to breathe." **Janet Abrams**

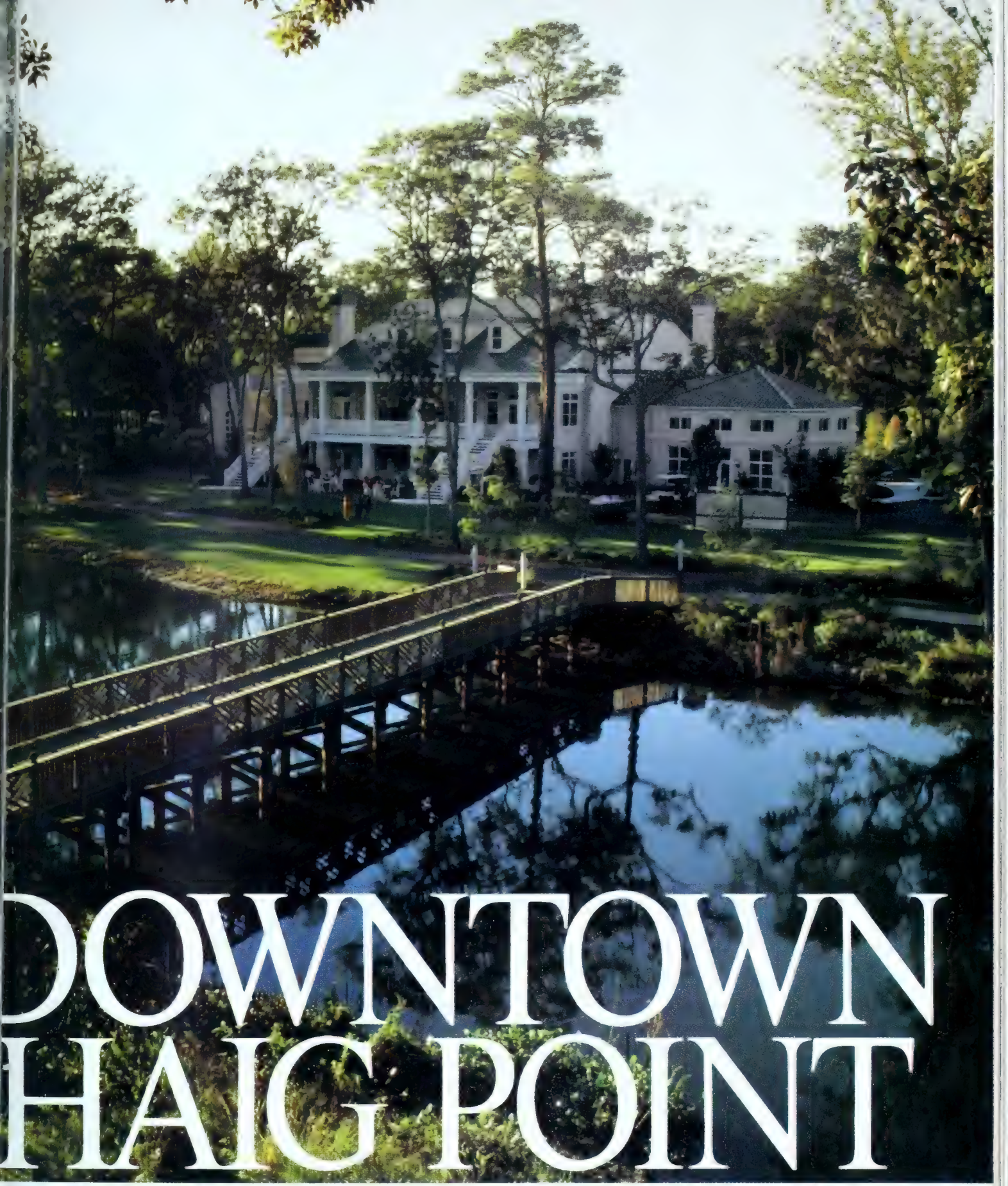
Editors: Judy Brittain and Heather Smith MacIsaac

Enrich Your Life

Decorate rich! You *can* live in European opulence or classic contemporary . . . with Oriental grace or country charm or American pedigree — *within* your decorating budget. Mint-fresh *Decorating Rich* helps you choose the graceful setting that reflects your taste and desire to live well, tipping you to the special decorator's tricks that create the look. You soon discover that imagination, ingenuity and understanding of nuance mean *more* than money when beautifying your home. Get *Decorating Rich* now. Create the home *you* want — decoration guaranteed to enrich your life! Hardbound first edition with 135 illustrations and eight page color insert. Now available at $15.95 — a 20% saving off the original price of $19.95. To order, send check or money order for $15.95 plus $2.00 for postage and handling to:
Condé Nast Collection, Dept. 390005,
P.O. Box 10214, Des Moines, IA 50336.



RESIDENTS OF NY, CA, GA, IL, MA, MI, IA, CO, KY, PLEASE ADD APPROPRIATE SALES TAX. PLEASE ALLOW 4-6 WEEKS FOR DELIVERY.



DOWNTOWN HAIG POINT

ll discover more than our elegant club
e – located in the heart of the "down-
n" area – when you own property at
Point.

ep aboard our private ferry and cast off
Hilton Head. Only a mile away is this
ier, carefree as well as car-free commu-
on Daufuskie Island, South Carolina.
ere you can purchase a luxury country club home from only $249,000, or island homesite from just $85,000, for weekend getaways, retirement or year-round living.

Then tee up on our top-ranked, members-only Rees Jones golf course. And get away from tourist crowds, noise and traffic forever.

Call us now toll-free at **1-800-992-3635** to experience "A Taste Of Haig Point"– stay with us and view the outstanding real estate opportunities and the uncommon quality of our lifestyle. Or, write us at Haig Point Center, P.O. Drawer 7319, Hilton Head Island, S.C. 29938.

Haig Point definitely isn't for everyone. And that's the beauty of it.

HAIG POINT
on Daufuskie Island

the Property Report required by Federal Law and read it before signing anything. No Federal agency has judged the merits or value, if any, of this property. Void where prohibited by
roperty is registered with the New Jersey Real Estate Commission. Registration does not constitute an endorsement of the merits or value of the project. Obtain and read the N.J. Public
ng Statement before signing anything. IL. App. #IL-90-178 #85-15-134 NJREC © 1991 International Paper Realty Corporation of South Carolina.

Chippendale

(Continued from page 144) with Egyptian heads." Robust armchairs in matching wood, with curving back rails so sturdy that they might have yoked oxen, were given barley-twist back splats that bring to mind Jacobean furniture. The high mahogany library steps, supported by slender fluted columns as tall as a man, are veritable interior architecture and exemplify the simplicity of their maker's mature style. Later pieces go even further: stunning satinwood and ebony chairs he did in 1812 might well be Russian, so highly abstracted and severe is their classical detailing.

Although Chippendale the Younger was a successful businessman who enjoyed royal patronage—he styled himself "upholsterer and cabinet-maker to the Duke of Gloucester" and was commissioned by the Prince Regent to design an elmwood chair from the famous tree the duke of Wellington used as his command post during the battle of Waterloo—he was forced into bankruptcy in 1804 to settle inheritance claims on the business after Thomas Haig died. But Chippendale the Younger's clientele, appreciating a unique talent, continued to call on him for designs that still seem like paragons of aristocratic style in which richness is intensified by powerful proportions and a control that never inhibits expressiveness.

He was eulogized after his death in 1822 by another great Regency furniture maker, George Smith, for his "very great degree of taste . . . as a draughtsman and designer," but that was scant praise for such a singular inventor of form. Although he lived in the shadow of his charismatic father, that could have been the source of his determination to stand out from others in his work. He achieved that not through the gimmickry with which Regency design was rife but because of his obvious conviction that great furniture must to some extent stand outside contemporary fashion. It is that quality of timelessness that saves Chippendale the Younger from the dark corners of history and makes us aware of this dutiful son's rightful stature. ♠

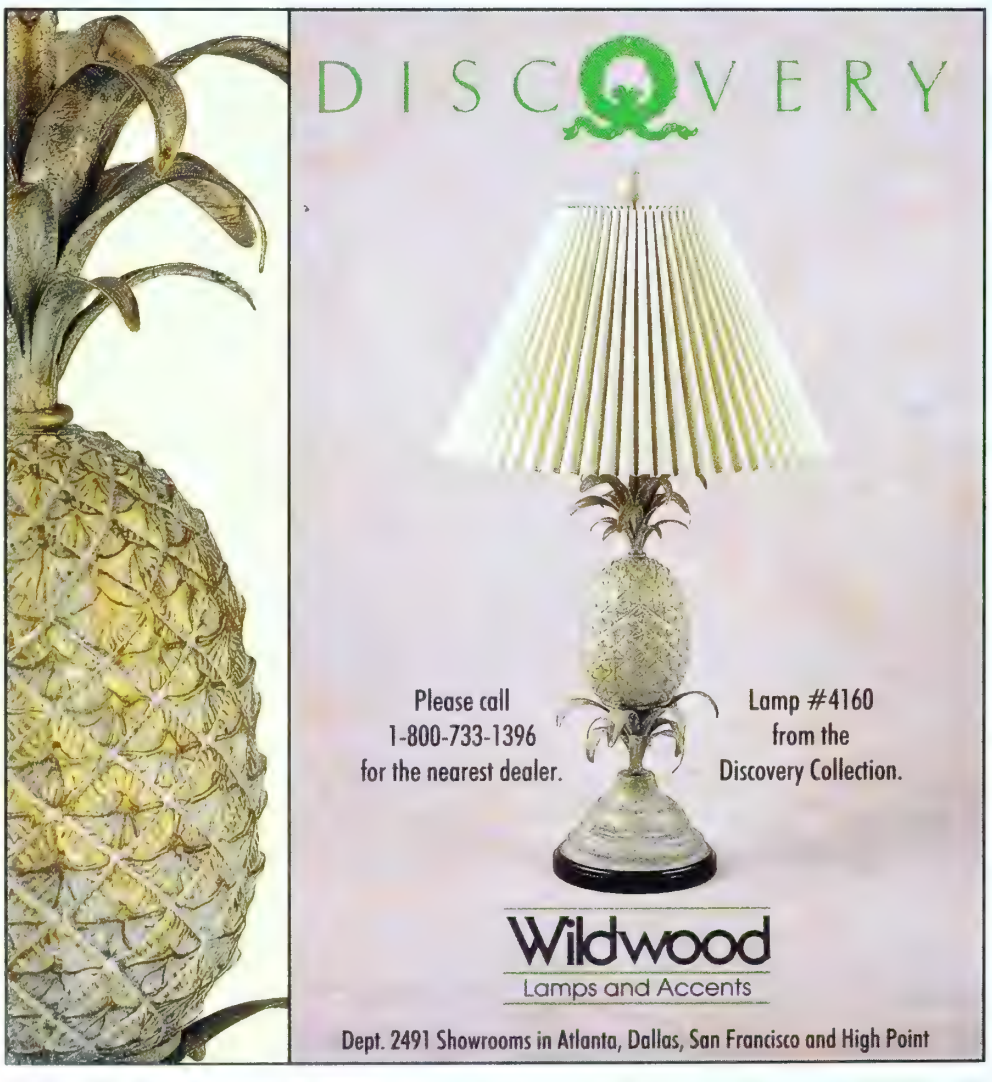
Lab for Eccentricity

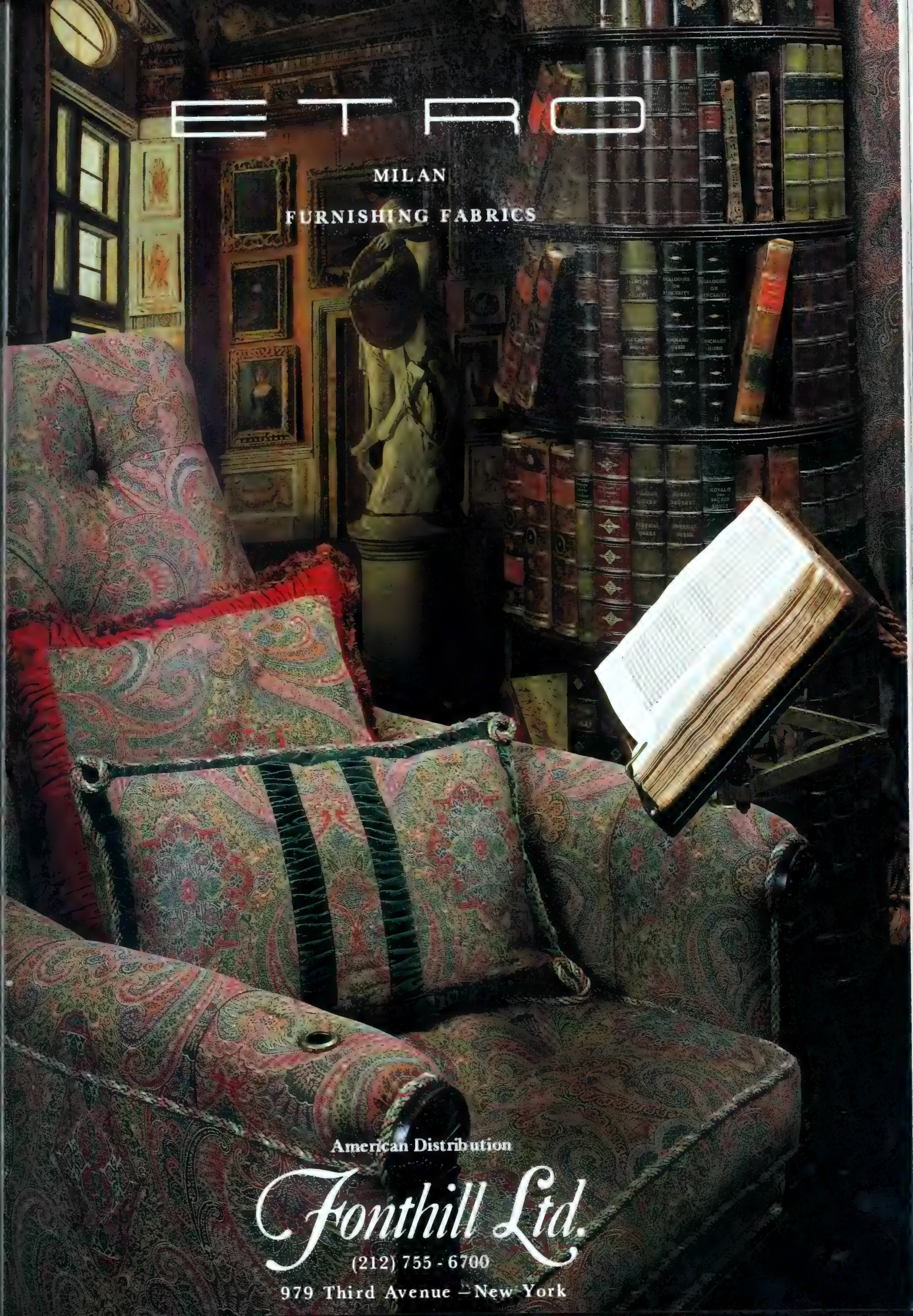
(Continued from page 135) in the en trance hall and continues throughou the house. Here plaster casts of antiqu statuary and architectural details ar massed on brackets and shelves. Som pieces are quite old, while others brought back from Spain, are more re cent casts which I have antiqued.

Every house, every room even, is t some degree someone's personal mu seum. All interiors, however grand o simple, are places where past and pres ent, reality and dream mingle. We al gather about us the things we need, bu more important, we also collect thing we don't need—those inexplicable ob jects we keep just because we like them or because of the "Proust factor," the power some things have to stimulate remembrance of a person or place we have loved. In making our scheme and arranging our objects at Otranto House, Oriel and I are playing an elaborate and endlessly entertaining game It is a game like no other, for in it we make reality obey all the rules of the ater; in it we realize our own visions. ♠

Folly for All Seasons

(Continued from page 140) According to its owner, the temple is aptly named: "On a summer day at dawn, with the mist low over the water, it's an Indian palace. In the depth of winter, with skaters on the ice, it's like a Brueghel or a little Russian palace in the snow." Every spring Grenney exclaims over the green lushness of the pasture around it and in the fall enjoys the golden wheatfields beyond. He encourages a relaxed informal air among his guests, who are put up in country comfort in what were once the dog kennels. They can wander, barefoot and cotton-gowned, out into the trees' shade by the water for an alfresco breakfast and then, after boating on the calm canal, return for a country lunch beside the water lilies and the arcadian eighteenth-century stone statue of a shepherd. People, says Veere Grenney, love to come to the Temple of the Four Seasons, and there is no reason on earth to doubt him. ♠ *Editor: Wendy Harrop*




ETRO
MILAN
FURNISHING FABRICS
American Distribution
Fonthill Ltd.
(212) 755 - 6700
979 Third Avenue – New York

HG DIRECTORY

A monthly guide to the toll-free numbers of prestigious advertisers in the building and remodeling, furniture, home fashions and tabletop markets. Call for further information about products and services, to order brochures, or for information on store locations.

BUILDING AND REMODELING

American Standard **800-821-7700 x4023**
Andersen Corporation **800-426-4261**
DuPont Corian **800-4-CORIAN**
G.E. Appliances **800-626-2000**
Kohler Color Coordinates **800-772-1814 DEPT HG**
Kohler Company **800-4-KOHLER**
Marvin Windows **800-346-5128**
PPG Industries, Inc. **800-2-GET-PPG**

FURNITURE

Century Furniture Company **800-852-5552**
Dapha, Ltd. **800-334-7396**
Donghia Furniture/Textiles **800-DONGHIA**
Drexel Heritage Furnishings Inc. **800-447-4700**
Expressions Custom Furniture **800-544-4519**
Hekman **800-253-9249**
Henredon Furniture Industries **800-444-3682**
La Barge **800-253-3870**
Roche-Bobois **800-225-2050**
Speer Collectibles **800-241-7515**
Taos Furniture **800-443-3448**
Thomasville Furniture **800-225-0265**

HOME FURNISHINGS

Armstrong World Industries, Inc. **800-233-3823**
Charles Barone **800-8-BARONE**
Cynthia Gibson, Inc. **800-272-2766**
Duette by Hunter Douglas **800-32-STYLE**
DuPont® "Stainmaster" Carpet **800-4-DUPONT**
Karastan Bigelow **800-234-1120**
Laura Ashley Home Collection **800-223-6917**
Monsanto Wear-Dated Carpet **800-322-NEAR**
Revman **800-237-0658**
Wamsutta/Pacific **800-344-2142**
Winstead Carpet Collection **800-252-5820**

TABLETOP

Durand International **800-334-5014**
Georg Jensen **800-223-1275**
Lalique **800-CRISTAL**
Lenox China & Crystal **800-635-3669**
Noritake Company, Inc. **800-562-1991**
Orrefors **800-433-4167**
Reed & Barton **800-343-1383**
Royal Copenhagen **800-223-1275**

American in London

(Continued from page 128) commendable craftsmanship throughout, especially the crisp stonework and fastidious bricklaying, which Venturi and Denise Scott Brown (his partner and wife) coaxed from the masons.

But the best things have been reserved for the interior. Entering the foyer off Pall Mall, one then passes through a portal leading to the soaring stairway that ascends beyond the mezzanine to the permanent collection galleries on the uppermost floor. This regal cascade of stone steps is flooded with daylight from the glass window wall overlooking the original structure and the bridge linking the two.

Whatever its civic presence, a museum building succeeds or fails on the quality of its exhibition spaces, and at that Venturi has outdone himself. An enfilade of four large galleries is flanked by rows of smaller rooms whose doorways are staggered to break up vistas and give a more intimate feeling than the imposing central space. Walls are painted a soothing but full-bodied gray, the perfect complement to the glorious colors of the early Renaissance masters for whose works the wing was conceived. Illumination comes from lantern skylights atop tapering vaults based on those of Sir John Soane's celebrated Dulwich Picture Gallery.

Venturi's impressive confidence, expansiveness, and authority here also bring to mind the work of Sir Edwin Lutyens, greatest of all twentieth-century classicists. Gallery portals framed by paired engaged columns and compound arches in false perspective recall Lutyens's late imperial mode, as does the stately sequence of spaces, which unfolds with a processional grandeur utterly devoid of bombast. Venturi has achieved a classicism as original, animated, and appropriate for our time as Lutyens's was for his.

Most surprising of all is how indigenous this building seems. It is not only because of Venturi's nods to some of his most interesting local predecessors. Rather it lies in the American's command of several typically English architectural attributes: intelligent siting; clarity and directness of expression; a sane balance between splendor and restraint; and a reverence for established form mitigated by a fond tolerance of eccentricity.

Whether or not this magnificent addition to London is immediately appreciated will have more to do with Britain's current contentious climate of architectural discourse than with the Sainsbury Wing's manifest virtues. But there can be little doubt that it will stand as one of the proudest landmarks of a period in that nation's history when some wished to beat a retreat, while braver souls pushed forward and against all odds won a real artistic victory at Trafalgar. **Martin Filler**

Victorian Intrigue

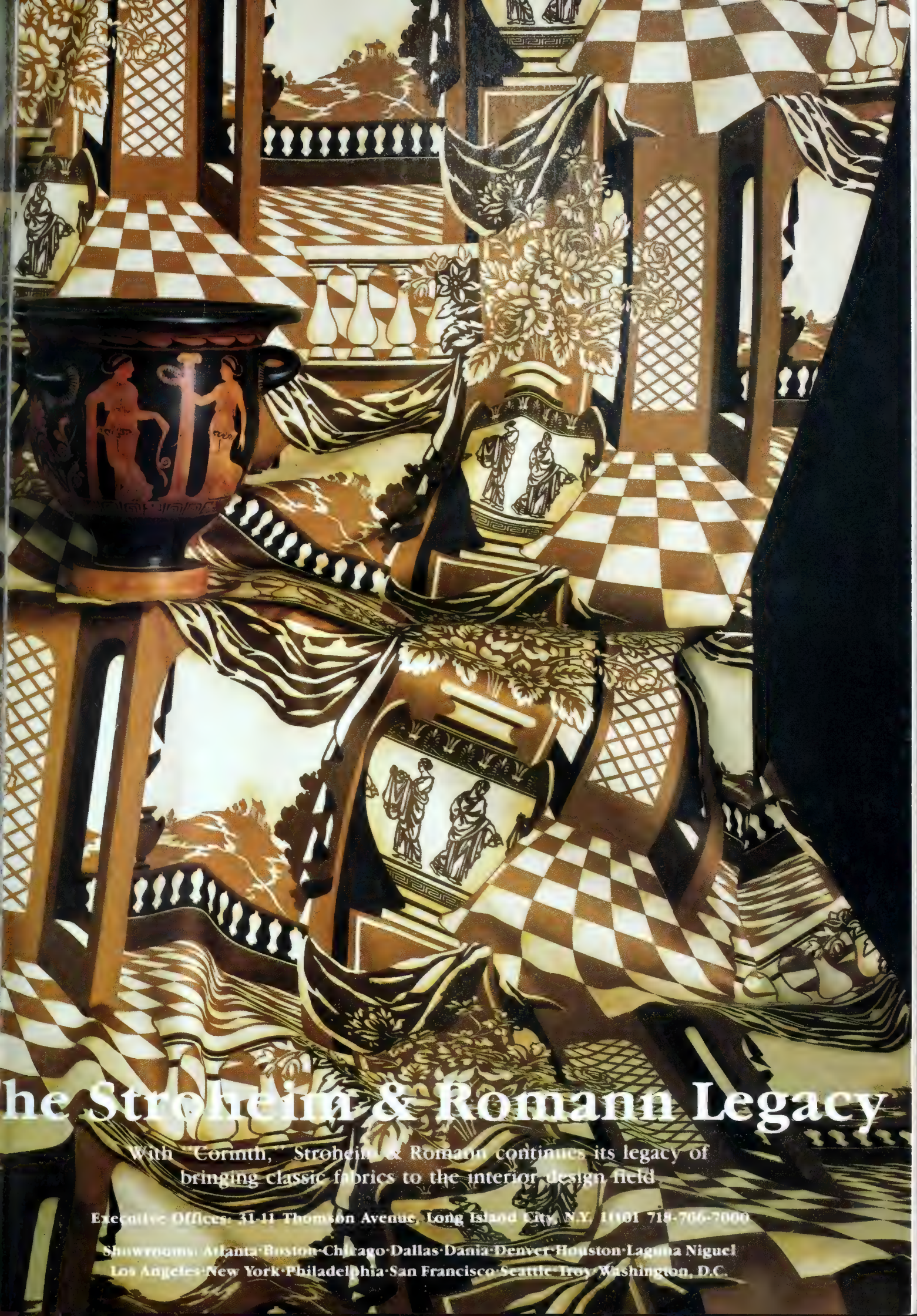
(Continued from page 153) looms Edward Wadsworth's surreal collage of nautical relics, and above the Burges medieval-style hutch (filled with Dresser's presciently streamlined Victorian silver) hangs a faceless portrait of Virginia Woolf by Vanessa Bell.

Braka saved two of his favorite paintings for his bedroom: Spencer's 1935 portrait of his wife, whose feet are cut off by the frame and whose expression is terrified, and Ben Nicholson's 1934 abstract all-white *White Relief*. "I liked the opposition of the Gothic Spencer and the pure international modernism of the Nicholson," says Braka. "There can be unity in disunity." The room's furnishings are friendlier than elsewhere in the house: pink roses are scattered across the Voysey carpet, and cutout hearts grace the backs of the Voysey desk chair and the Walton armchairs flanking the fireplace. "I wanted the bedroom to be low-key and more restful," says Braka.

And then he drags one of the Walton chairs into the center of the room and exults over it. "This is what I love about Victorian furniture: it's *sculpture*!" he cries as he swings the chair around. "Look, it has the presence of a person." Indeed it does: viewed from the rear, it even seems to have a face, with a slim back slat for a nose, arms for eyes, and a seat for a mouth.

"It's human," he says. "It *lives*!" ♠

Editor: Judy Brittain


he Strohein & Romann Legacy
With "Corinth," Strohein & Romann continues its legacy of
bringing classic fabrics to the interior design field.
Executive Offices: 31-11 Thomson Avenue, Long Island City, N.Y. 11101 718-706-7000
Showrooms: Atlanta·Boston·Chicago·Dallas·Dania·Denver·Houston·Laguna Niguel
Los Angeles·New York·Philadelphia·San Francisco·Seattle·Troy·Washington, D.C.

Noble House

(Continued from page 186) doubtless will not be the last. Over four centuries, earl after earl and duke after duke have left their marks on Syon. The most dramatic change came in 1762, when the last earl engaged Robert Adam and Capability Brown to transform the monastic fortress into a private palace—and the wandering gardens beside the Thames into open landscapes and grand designs, including a thousand-foot-long lake. Adam's magnificent suite of staterooms remain exactly as they were, from his almost perfect double cube of a great hall to the 136-foot-long long gallery to the anteroom, gilded and columned into a lavish reflection of the Roman Empire.

A series of private-entrance apartments on the top floor comprise the family quarters—although the museum qualities of Syon House, like Alnwick Castle, dictate the invasion of family privacy from May until October. The main entrance leads directly into the Great Hall and is flooded with tourists the minute the doors are opened. The tremendous costs of maintaining Syon are helped along by the entrance fee, but the main support comes from a burgeoning self-service garden center on the property, introduced by Harry's father in the 1960s.

A pretty apartment overlooking the rose garden and the river is home to Lady Caroline Percy, the oldest of the six Percy children. Married to Comte Pierre de Cabarrus and mother of two daughters, Chiara and Diana, Caroline has only recently come home to live. "I've spent most of my life around the Mediterranean," she says, seated in front of an Adam fireplace and Holbein's portrait of Edward VI. Titian hair tumbling around her shoulders, Caroline's resemblance to both Elizabeth I and Meryl Streep is somewhat disconcerting. "If one has had a secure upbringing, as I had, it's only natural to want to spread one's wings. My husband is Basque, so we have both Spanish and French connections, and we have a house in Spain. But when the time came for the girls to have a traditional English education, my father let us have the flat here." Caroline bu English antiques for a shop in Sevill and her husband is involved in the d velopment of a spa near Marbella.

As for her brother the duke, Harry days are occupied by the multitud nous projects inherited from his fath as well as a full slate of his own. A cha of rural economy at the University Newcastle upon Tyne has been desig nated as a fitting memorial to the tent duke, and helping raise the money fo it is an effort dear to the entire famil Local conservation is another favorit cause. "Then there are dozens of sma things that range from the Northum berland Fusiliers to a parish pries needing money," says Harry, "and t some of the most blatant requests. It' well known that I have a great interes in filmmaking, and I was seriously ap proached recently to support a projec that turned out to be a blue movie!"

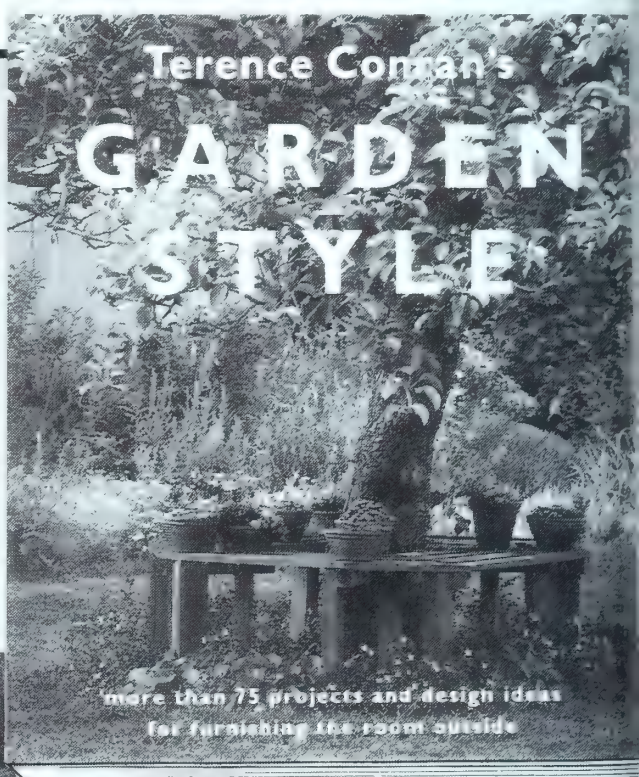
Both eyes on the future, Harry. ♠

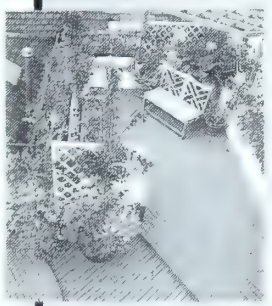
Editor: Judy Brittai

For information: Estate Administrator Syon House, Syon Park, Brentford, Mid dlesex TW8 8JF; (81) 560-0881.

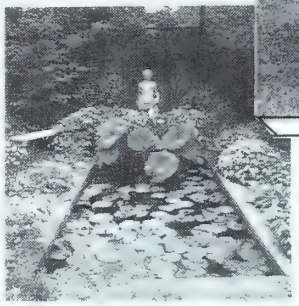
STEP OUTSIDE.

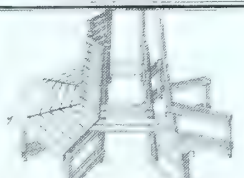
The planting is complete. Now you're ready to decorate your garden, thereby creating a room outside. And who better to turn to than Terence Conran, author of *The House Book* and *The Bed & Bath Book*, the man whose name is synonymous with chic and classic home furnishings. His lavish and useful book shows how to tailor a garden to your individual needs, whether you are creating a dining niche, building a child's play area, or adding a patio, path or pond. If you thought Mother Nature couldn't be redecorated, this volume is for you!











Full-color illustrations throughout.
$30.00, *now at your bookstore or gift shop.*

The CROWN PUBLISHING GROUP

Resources

DECORATION
Pages 50, 52 Specialized conservation and restoration, by John Claridge Associates, Selkirk, Scotland (750) 20884. **52** Custom Venetian-style painted chair and similar decorative furniture, to the trade to order from Thomas Messel, Gloucestershire, England (453) 843220

WORKROOM
Page 54 Commission linen and cotton furnishing fabrics, from $250 yd, bone china, from $125 ea, to order from Lesley & Jonathan Heale, Montgomery, Wales (686) 668430; fax (938) 552233 **60** One-of-a-kind metalwork pieces, from Michael Rowe, c/o Department of Goldsmithing, Silversmithing, Metalwork, and Jewellry, Royal College of Art, Kensington Gore, London SW7 2EU, England, (71) 584-5020 ext 256. Similar one-of-a-kind furniture and frames, to order from John Harwood, London (71) 727-2432 **66** Kores (cat. #26), £692 ea, head of Hermes (cat. #23), £467, funeral monuments of Demokrates (cat. #21), £432 ea, relief showing centaurs, musicians, and a tearful Eros on funeral monument (cat. #18), £139, relief of ball game (cat. #), £207, grave stele of warrior standing by a pillar (cat. #28), £260, Aphrodite (cat. #22), £605, all prints by John McGill, to order or specially commissioned from Anne Champness of Champness Cannon, London (81) 747-0436 by appt

DESIGN
Page 76 Trisidos velvet/cast-aluminum-legged chaise longue, Blue Marlin agate shell/wood cheval glass, Agateo agate shell/wood/glass low table, Onda shagreen/wood stool, Cresta shagreen/wood stool, and other Cebuan de la Rochette pieces, to order at Ikon, London (71) 867-8440 Commission furniture only, to order from Cebuan de la Rochette, 55 Kensington Garden Square, London, W2 4BA, England; (71) 727-0219 by appt

PEOPLE
Page 84 Maple four-poster bed with storage space, similar commissions to order from Will Wentworth-Stanley, London (81) 969-4046

STYLE
Page 106 Plastic/wood illuminated globe, $95, at Tizuna, NYC (212) 925-6750 Silk screen on linen to Belgicus 17th-century map-patterned pillow, $75, at the Pillowry, NYC (212) 628-3844 Fresco-ed cast-concrete Earth plate, by Yuvall Gluska, $50, at Archetype Gallery, NYC (212) 334-0100 Gold-leaf paper/wood decorative trunk, 14" x 13" x 20", $560, from Drexel Heritage, for stores (800) 447-9300. Livingstone sisal rug, 5' x 7', $1,335, from Ralph Lauren Home Collection at Polo/Ralph Lauren, NYC, Austin, Beverly Hills, Boca Raton, Boston, Chicago, Costa Mesa, Dallas, Denver, Edina, Georgetown, Honolulu, Kansas City, La Jolla, Little Rock, Manhasset, Miami, Minneapolis, Palm Beach, Palo Alto, Philadelphia, Phoenix, Princeton, San Antonio, San Francisco, Santa Clara, Short Hills, Tulsa, Winter Park. Rayon crêpe dress with lace embroidery, by Moschino Couture, $2,000, at Bergdorf Goodman, NYC (212) 753-7300 Starfish sterling/mother-of-pearl earrings, by Stephen Dweck, $400 pr, at Bergdorf Goodman, NYC; 24 Collection, Bal Harbour; Tootsies, Houston Neversa, Milwaukee, Oak Brook; Etc, Mountain Brook; to order at Neiman Marcus Black satin bracelet with faux pearls, by Debra Moises, $175, by Debra Moises, NYC; to order at Ultimo, Chicago, Madeleine Gallay, West Hollywood. High Moon Globe sandblasted glass/steel/cement side table, by Nik Mills, $1,050, at Archetype Gallery, NYC; Civilisation, NYC. World View china, $45 per 5-piece place setting, by Sasaki, at fine stores

THE LABORATORY FOR ECCENTRICITY
Pages 130–35 Similar one-of-a-kind ceramic pieces, available or to commission from Oriel Harwood, London (71) 703-5009

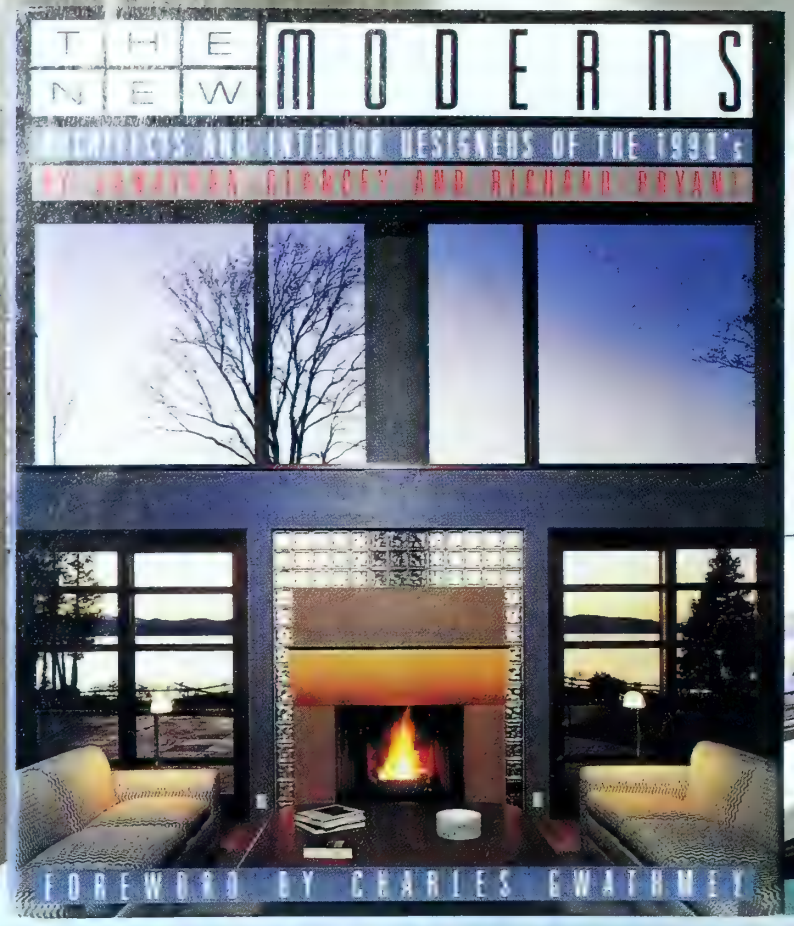
FOLLY FOR ALL SEASONS
Pages 138–39 Warwick Tapestry cotton on French armchairs at table, to the trade at Brunschwig & Fils, NYC, Atlanta, Beachwood, Boston, Chicago, Dallas, Dania, Denver, Houston, Laguna Niguel, Los Angeles, Philadelphia, San Diego, San Francisco, Seattle, Toronto, Troy, Washington, D.C. Palma glazed cotton on table, 120 cm wide, £18.60 m, to order at Thorp Prints, London (71) 352-5457 French armchairs at table, 18th-century Venetian commode, similar at Shield & Allen, London (71) 736-7145 19th-century painted birdcage on commode, similar at Beresford-Clark Antiques, London (71) 731-5079 Freshwater rush matting, in approx 3" plaited braids, by Waveney Apple Growers, Beccles, England, for nearest U.S. agent call (502) 77345 **140–41** Amoeba cotton on dining room chairs, 120 cm wide, £13.80 m, by Arthur Brown's Number Three, London (71) 385-4218 19th-century pine table with drawer, similar at Myriad Antiques, London (71) 229-1709 Customized glass candlestick lamps on table, to the trade from Vaughan, London (71) 731-3133 **141** Chester Check cotton on bedroom chair, to the trade at Cowtan & Tout, NYC, Travis-Irvin, Atlanta, Shecter-Martin, Boston, Rozmallin, Chicago, Rozmallin at Baker, Knapp & Tubbs, Cleveland, Minneapolis, Troy, John Edward Hughes, Dallas, Houston, Bill Nessen, Dania, JEH/Denver, Denver, Kneedler-Fauchère, Los Angeles, San Diego, San Francisco, Croce, Philadelphia, Wayne Martin, Portland, Seattle, Primavera, Toronto Coir coconut matting, by Crucial Trading, London, for free brochure and samples call (71) 221-9000

THE WHITE ALBUM
Pages 146–47 Architecture, by John Pawson, London (71) 495-1244 Flooring, cupboards, closets, designed by John Pawson, built by Designworkshop, Huddersfield, England (484) 602996 **146** Construction in apartment, by T.E.C. (Tungsten Engineering & Construction), London (71) 937-9625 Marblework in apartment, designed by John Pawson, crafted by Gianni Galli of Zantedeschi Marble & Granite, Verona, Italy, (45) 68-60631, fax (45) 68-60630

VICTORIAN INTRIGUE
Pages 148–53 Decoration of town house, by Mlinaric, Henry & Zervudachi, 38 Bourne Street, London SW1W 8JA, England

HARMONY IN WILTSHIRE
Pages 154–61 Decoration, by John Stefanidis, 6 Burnsall Street, London SW3 3ST, England; (71) 351-7511 **154–55** Pelargonium cotton on armchairs, by John Stefanidis, to the trade at China Seas, NYC, Los Angeles, Jerry Pair & Assocs., Atlanta, Dania, Ostrer House, Boston, Hinson & Co., Chicago, Walter Lee Culp, Dallas, Houston; Egg & Dart, Denver, Fee-McClaran, Honolulu, Habert, Montreal, Toronto, Vancouver; Duncan Huggins Perez, Philadelphia, Washington, D.C.; Stephen E. Earls, Portland, Seattle, Designers Showcase, San Diego, Shears & Window, San Francisco; Campbell-Louis, Troy Wood drum table with crackle glaze between chairs, to special order from John Stefanidis & Assocs., London (71) 352-3537. **156** Gonfalonière cotton for window shades, by John Stefanidis, to the trade at China Seas (see above) **157** Freshwater rush matting, in approx 3" plaited braids, by Waveney Apple Growers, Beccles, England, for nearest U.S. agent call (502) 77345 **159** Lucrezia long-staple cotton on sofa, 52"–55" wide, $237 yd, Tapa long-staple cotton on pillows, 52" wide, $237 yd, at Fortuny, NYC; to the trade at Bob Collins, Atlanta, Miami, Philadelphia; George & Frances Davison, Boston, Betterman's, Chicago; Ellouise Abbott Showroom, Houston, Keith McCoy





ANNOUNCING
THE LOOK OF THE NINETIE



Discover the style that is liberating international design in this lavishly illustrated volume – at a 20% saving.



If you dream of a life and look free from clutter... you want to explore the new houses and interiors tha are causing a sensation in design internationally, thi ground-breaking book was created for you. In 25 magnificent full-color photographs and informativ text, *The New Moderns* sets forth the simple, clear cut approach to a light and spacious design that i setting the standard for the '90s. Focusing on th work of such renowned designers and architects a Richard Rogers, Tadao Ando and Charles Gwathmey this oversized volume guides you through trend setting custom-designed homes — from a tiny roo apartment in Turin to a converted power station i Texas. Learn the hallmarks of the New Modernism: it unconventional use of color, its ability to maximiz even the smallest space; its adaptability to a range o styles, antique to contemporary. Everybody's going t be talking about it, showing it, doing it. Discover i now, for just $28 — a full 20% off the regular $35 bookstore price.



▶Order today by sending your name and address with check or money order for $28,* plus $2.50 for shipping and handling per copy to: The Condé Nast Collection, Dept. 700021, Box 10214, Des Moines, IA 50336.

THE CONDÉ NAST COLLECTION EDITORS' CHOICE

To order, send your check or money order to the address at right, or, for credit card orders:

CALL TOLL-FREE 800-678-5681.

*Please add sales tax in the following states: CA, CO, GA, KY, IA, IL, MA, MI, NY. Please allow 4 weeks for delivery

socs., Los Angeles, San Francisco, Stephen rls, Portland, Seattle. Stripe cotton on arm- rs, by John Stefanidis, to the trade at China S. (see above). **160** Puccini cotton for master b room bedspread, by John Stefanidis, to the tr e at China Seas (see above)

ANT-GARDE FOR EXPORT
es 162–63 Moon Soon restaurant, designed b aha M. Hadid, London (71) 253-5147

URN TO THE MANOR
e 165 Revolving bookcase, by Alexis de La Fa- , available in various woods, at Cour Interieur, s (1) 42-77-33-10. **166** Antique Moroccan fab- ushions on sofa, by Bazar Tindouf, Tangier, occo (99) 31525. **169** Willow Bough handb- ed wallpaper, 19th-century William Morris de- n, $357 per 21" x 11" yd roll, to the trade at Arthur derson & Sons, NYC; Marion Kent, Atlanta, h Point, Washington, D.C.; Shecter-Martin, ton; Holly Hunt, Chicago, Minneapolis; De ccio, Cincinnati; John Edward Hughes, Dallas, uston; Bill Nessen, Dania; Egg & Dart, Denver; obert Scott, Laguna Niguel, Los Angeles, Delk orrison, New Orleans; JW Showroom, Philadel- a; McNamara & Harris, Phoenix; Shears & Win- w, San Francisco; Designers Showroom, ttle. Willow Bough linen on sofa, 19th-century iam Morris design, 48" wide, $78 yd, to the de at Arthur Sanderson & Sons (see above)

EAT IDEAS
ge 191 Hand-tufted wool swirl rug, similar com- sions to order from Elizabeth Browning Jack- , Westport (508) 636-6673. **192** Ron Arad steel sh/glass table, similar commissions to order n One Off, London (71) 379-7796. **198** Floris den Broecke fiberboard/wood/leather/stain- s-steel desk, similar commissions to order from ntemporary Applied Arts, London (71) 836- 3. Maple bed, similar commissions to order m Fred Baier, Pewsey, England (672) 62974
L PRICES APPROXIMATE

USE & GARDEN IS A REGISTERED TRADEMARK OF VANCE MAGAZINE PUBLISHERS INC., PUBLISHED ROUGH ITS DIVISION, THE CONDE NAST PUBLICA NS INC. COPYRIGHT © 1991 BY THE CONDE NAST BLICATIONS INC. ALL RIGHTS RESERVED. PRINTED U.S.A.

use & Garden (ISSN 0018-6406) is published nthly by The Condé Nast Publications Inc., 9100 shire Boulevard, Beverly Hills CA 90212. PRINCI- L OFFICE: 350 Madison Avenue, New York NY 017. Bernard H. Leser, President, Eric C. Anderson, e President–Treasurer; Pamela van Zandt, Vice sident–Secretary. Second-class postage paid at verly Hills CA and at additional mailing offices. Au- rized as second-class mail by the Post Office De- rtment, Ottawa, and for payment of postage in cash gazine Registration File No. 9016. Canadian Goods d Services Tax Registration No. R123242885. Sub- iptions, in U.S. and possessions, $24 for one year, 6 for two years; in Canada, $41 for one year, includ- GST. Elsewhere, $43 for one year, payable in ad- nce. Single copies: U.S. $4, Canada $4.50. For bscriptions, address changes, and adjustments, ite to House & Garden, Box 53916, Boulder CO 322. Eight weeks are required for change of ad- ess. Please give both new address and old as print- on last label. First copy of a new subscription will be ailed within eight weeks after receipt of order. Manu- ripts, drawings, and other material submitted must accompanied by a stamped, self-addressed enve- pe. However, House & Garden is not responsible for ss, damage, or any other injury as to unsolicited anuscripts, unsolicited artwork (including but not lim- d to drawings, photographs, or transparencies), or y other unsolicited material.

ubscription inquiries: Please write to House & arden, Box 53916, Boulder CO 80322 or call (800) 4-1520. Address all editorial, business, and produc- n correspondence to House & Garden Magazine, 0 Madison Ave., New York NY 10017

OSTMASTER: Send address changes to ouse & Garden, Box 53916, Boulder CO 80322.

It's as easy as abracadabra! The quick-change magic of paint.

Learn the secrets of sponging, lacquering, marbling and more. From tortoiseshelling to *trompe l'oeil*, glazing to graining. Once practiced only by masters of illusion, these techniques are revealed in terms every do-it-yourself decorator can understand.

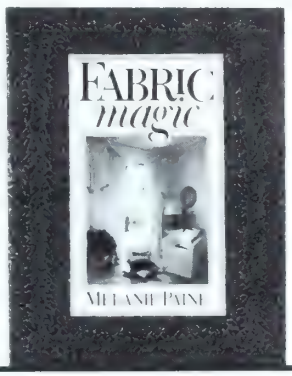
Paint Magic takes you room-to-room, walls to woodwork, furniture to floors. Lavishly illustrated, with 120 full-color photographs, it's the most complete guide to the special effects of decorative paint and finishes. Soft cover, 240 pages.



WORK MAGIC IN YOUR HOME!

Nothing transforms a room more magically than fabric!

Whether your decorating style is traditional or minimal, subtle or lavish, you'll find inspiration on every page! *Fabric Magic* is a sourcebook of ideas for windows, bedrooms, furnishings, walls and ceilings. Techniques, trade secrets, and sewing tips are explained in easy-to-understand language. Soft cover, 215 pages.



To order your set of *Paint & Fabric Magic* for only $28.00 (a savings of 30% off the regular bookstore price of $39.90) plus $4.00 for postage and handling, send your check or money order to:

The Condé Nast Collection
Dept. 845107
P.O. Box 10214
Des Moines, IA 50336

for Credit Card orders
Call Toll-Free
1-800-453-9000

Books are also available separately for $16.00 each (a 20% savings off the regular price of $19.95) plus $2.50 postage and handling. Be sure to specify which book you would like.

Residents of CA, CO, GA, IA, IL, KY, MA, MI, NY please add applicable sales tax
Please allow up to four weeks for delivery

Train At Home For A Career as An Interior Decorator.

You can get started in this challenging field at home in your spare time

If you would enjoy working with colors and fabrics... choosing beautiful furniture and accessories... planning dramatic window treatments... and putting it all together in rooms that win applause - then you may have a good future as a professional interior decorator.

You'll earn money, of course - spare-time or full time. But you'll also be rewarded in other ways - working in fashionable places, meeting fascinating people - and, best of all, finding a profitable outlet for your creativity.

Let the Sheffield School of Interior Design help you get started. Unique 'listen-and-learn' program guides you – step by step – with the voice of your instructor on cassette.

You will be surprised at the low cost. Mail the coupon now for the school's illustrated catalog. No obligation. No salesman will call.

Sheffield School of Interior Design



FOR BEAUTIFUL FREE CATALOG, MAIL COUPON OR CALL (800) 451-SHEFF AND ASK FOR OPERATOR 141.

Sheffield School of Interior Design
Dep't. HG41, 211 East 43rd Street, New York, N.Y. 10017
Please send me your CAREER GUIDE & CATALOG without charge and obligation. No salesman will call.
☐ Under 18, check here for special information.

NAME _____ (please print)

ADDRESS _____

CITY/STATE/ZIP _____

Gandee

Nick Ashley: Life after Laura

Looking quite mod, if you can use that word again, thirty-four-year-old Nick Ashley is dressed in a black turtleneck, black jeans, black boots, and a fuzzy purple blazer—very fitted. The retro ensemble is not particularly remarkable: London is very sixties these days. It looks just right, as a matter of fact, on hip young Nick as he tears up the sleepy streets of London on his Hell's Angels–style Harley-Davidson motorcycle. But hip young Nick is dressed for work, and work is Laura Ashley, the company that, as we all know, invented buttons and bows and pinafores and petticoats and lavender and lilac and lace and little girls with long blond hair.

Appearances notwithstanding, Nick, who keeps a photograph of Jimi Hendrix above his desk, is keeper of the flame his mother (yes, Laura) inadvertently lit in 1953, when, reacting to the postwar rush to synthetics, she started making screen-printed linen dishcloths for herself and for friends. Six years ago Laura died in an accident, and Nick, then twenty-eight, assumed design control of the company. Which is quite a big job considering that Laura Ashley now has 475 stores in 15 countries and a product line that hovers somewhere around 25,000, and ranges from paint to perfume, from furniture to frocks, as the British say.



Although nepotism undoubtedly played its part in Nick's meteoric ascension, his first contribution to the company back in 1980 was prescient. "I said to my mother, 'Look, in terms of fashion, all this frilly romantic stuff—eyelash to toenail in frills, tucks, and lace—is all very well, but it's not going to last in the eighties.' " Laura listened and checked her fascination with romantic Victorian excess—off came the frills, tucks, and lace—which helped the company make its way through a decade when the clean lines and strong silhouettes of Giorgio Armani and Calvin Klein reigned. Ironically, adds Nick, in terms of interior design (the other fifty percent of Laura Ashley) the eighties were a period of flamboyance and excess and grandeur, a period of swags and overscale chintz, and a rendition of the country house look that was more, in his opinion, Hollywood than horse and hound. Perhaps because Laura was in tune with the times, or perhaps because she herself had become a bit grand ("In the eighties she was decorating her château in the south of France"), the company was well prepared to supply the demand.

Now with the nineties, Nick is convinced that th trends in interior design and fashion design are rever ing. On the home front the direction he is charting light, airy, crisp, clean, pared-down, not so cluttered- with soft warm colors and smaller prints. "We are turi ing back to a much simpler approach. It's the Englis country-house look, but for the eighties English countr house look you had to wear a suit, whereas for the nin ties English country-house look you can wear jeans! (You can also, evidently, ride a Harley-Davidson, accor ing to Nick: "Motorcycles are actually a very healthy way c getting around. They don't burn much fuel, which mear they don't pollute so much.") And the fashion forecast? ' am busy putting all the frills and the fun back. I am bus putting the fashion back into the fashion," reports Nicl who is also culling pattern and print ideas from such disp rate locales as Wyoming, where he traveled "to researc Native American patterns," and Russia, where he travele "to research the ethnic side of Russia's heritage."

Nick is now at work on an Ashley resort village in Japan

If Laura the there'll-always-be-an England romantic would have beer surprised by her son's aesthetic reach Laura the entrepreneur would un doubtedly have been pleased by hi ambitions for expansion. Nick is now at work on a series of hotels that utilize everything sold in the shops to offer guests a firsthand experience of the full-blown Ashley lifestyle. Two inns as they should perhaps be called, have opened in Saint Michaels, Maryland and Brecon, Wales. More are planned. The next item on Nick's itinerary is even more ambitious—an Ashley resort, based not so loosely on the Disneyland idea. This "recreational village," as Nick dubs it, includes all that you might expect: from hotels and restaurants to gardens, stables, and helipads. Residential accommodations are also offered—apartment or house, your option. Nick has now completed the design phase of his first resort, which, not surprisingly, is slated for Japan. "It's a massively exciting development on the Japanese scale," he reports, adding that the project will cost in the neighborhood of $100 million. And how have the Japanese received Nick's grand plan? "Well, they have ten variations on the word 'brilliant' in Japan, and apparently they used the number-one version, the number-one 'brilliant.' "

Charles Gandee


MAY 1991
$4.00
3 9042 02953013 3
HG
OUSE & GARDEN
BURLINGAME
APR 9 1991
LIBRARY
Decorating: Simplicity with Style
Siegfried and Roy in Las Vegas
Pennsylvania Farmhouse Garden



Trésor

...the fragrance for treasured moments.



LANCÔME
PARIS

© 1990 SANOFI BEAUTY



PRÉVENANCE BY STENDHA

PARIS

Stendhal

Introducing

PRÉVENANCE

DAILY ANTI-TIME FORMULA WITH C.P.F.™

The Collagen Connection. New research confirms that a natural balance between soluble and insoluble collagen is necessary for supple, young-looking skin. When that balance is upset (by the natural aging process, environmental assaults or stress), the result is an increase in the appearance of wrinkles, loss of firmness and elasticity.

Prévenance Helps Preserve the Skin's Vital Balance. A preventive, daily care treatment with C.P.F., Collagen Protective Factor, Prévenance helps maintain your skin's firm, youthful appearance. It moisturizes, brightens and helps shield against environmental abuse and sun damage.

Time is of the essence. Start using Prévenance today and look forward to a brighter future for your skin.



Neiman Marcus

NE STEP AHEAD OF TIME.

With taste like this he has to be a pr



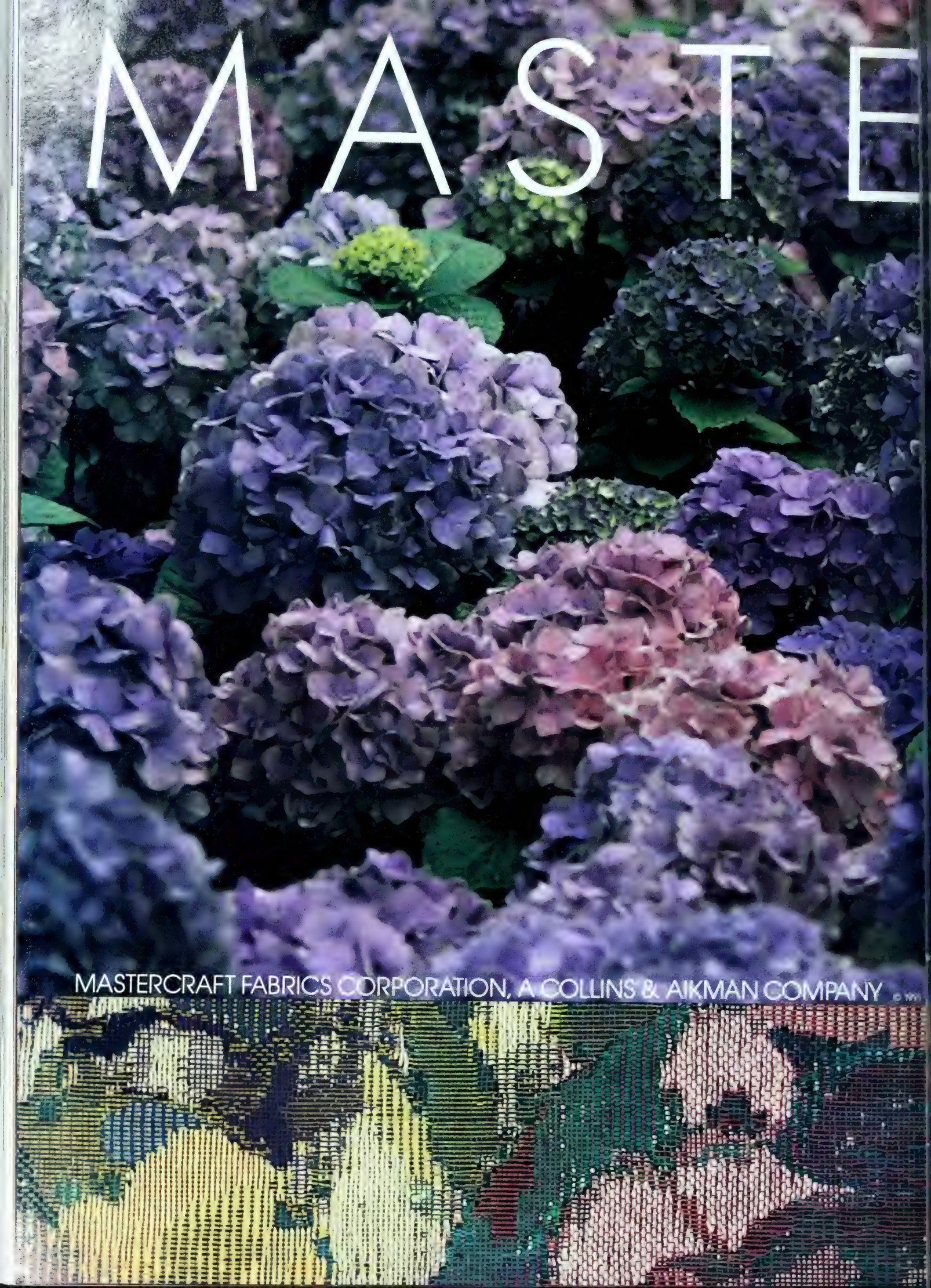
ONEIDA

Shown: Toujours goblet in fine crystal.

VERY SAKS FIFTH AVENUE



LE ACTION SUITING WITH PLENTY OF ZIP. NOW, IN THE DESIGNER SPORTSWEAR COLLECTIONS AT SAKS FIFTH AVENUE, DONNA KARAN'S WHITE VISCOSE ON AND ACETATE JACKET DETAILED WITH GOLDTONE ZIPPERS, SIZES 2 TO 14, $1,185 (98-331); NAVY VISCOSE RAYON AND SPANDEX UNITARD, SIZES P,S,M,L, $380 332); NAVY WOOL MICRO MINI SKIRT, SIZES 2 TO 14, $195 (98-333). TO ORDER BY PHONE, CALL 1-800-345-3454; BY FAX, 1-800-221-3297. TO RECEIVE A MPLIMENTARY COPY OF OUR LATEST FOLIO CATALOGUE, CALL 1-800-322-7257. WE ACCEPT AMERICAN EXPRESS, DINERS CLUB, MASTERCARD, VISA AND DISCOVER.


MASTE
MASTERCRAFT FABRICS CORPORATION, A COLLINS & AIKMAN COMPANY

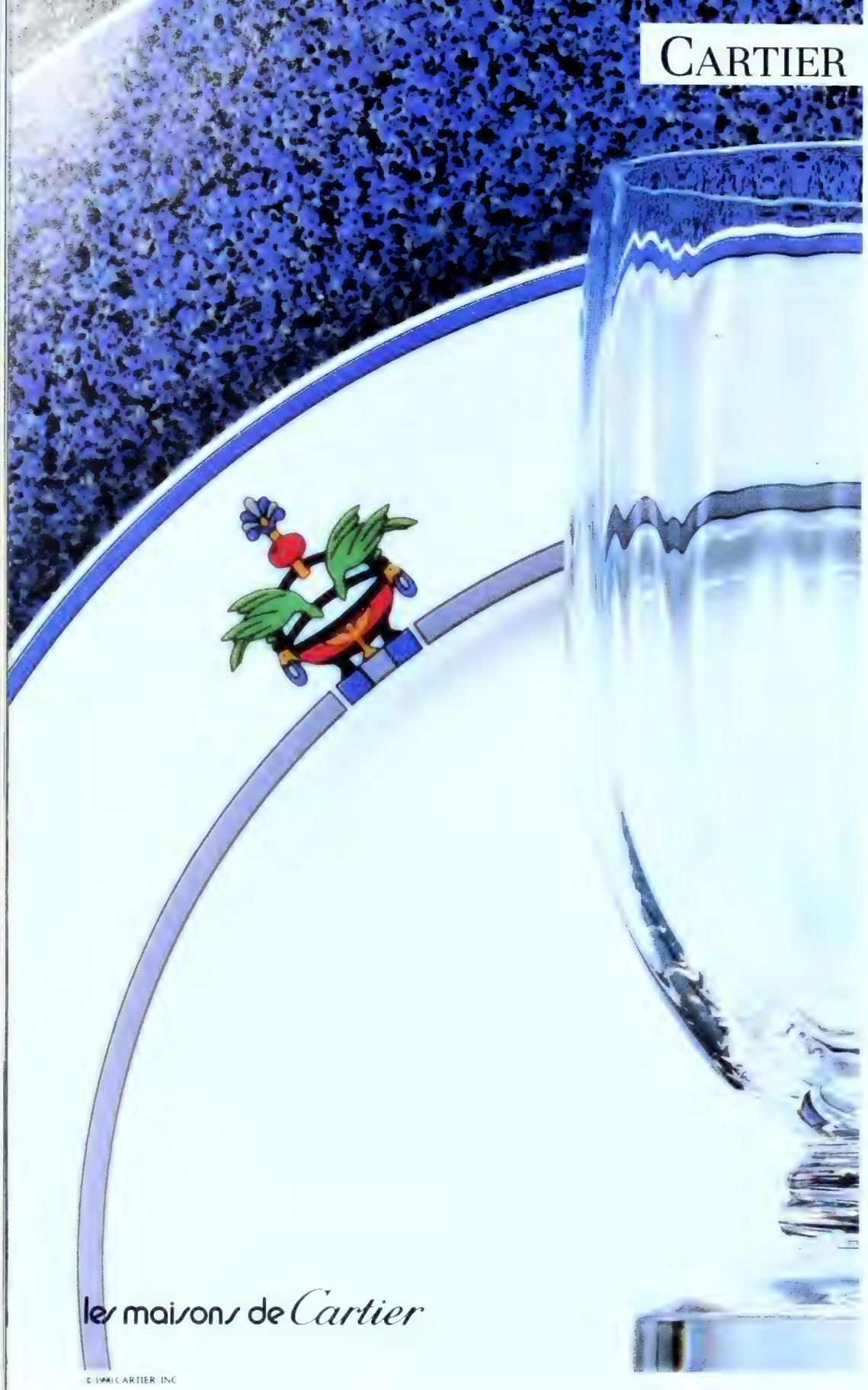
CRAFT

JACQUARD FABRICS

FURNITURE BY CENTURY FURNITURE INDUSTRIES







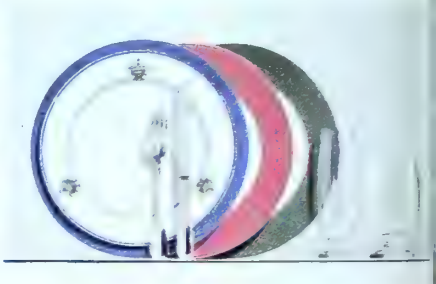
CARTIER FOR THE TABLE

BORN IN THE RICHNESS OF THE CARTIER ARCHIVES, OUR NEWEST PATTERN OF TABLEWARE: LA MAISON VENITIENNE. RICHLY COLORED PORCELAIN, BORDERED IN JEWEL TONES AND ORNAMENTED IN THE ART DECO MANNER WITH CARTIER'S FAMOUS TWIN-BIRDS MOTIF. CRYSTAL STEMWARE, BRILLIANT AND CLEAR, PAIRED WITH PERFECTLY CONTOURED SILVER FLATWARE. EACH PIECE IMBUED WITH THE SPECIAL CARTIER SPIRIT.

LA MAISON VENITIENNE, AN IRRESTIBLE INVITATION TO DINE.

A CARTIER TABLE: THE ART OF HOSPITALITY.
THE ART OF BEING UNIQUE.

Cartier



les maisons de *Cartier*

© 1990 CARTIER INC

Cartier

THE ART OF BEING UNIQUE

AVAILABLE AT ALL CARTIER BOUTIQUES
BAL HARBOUR · BEVERLY HILLS · BOSTON · CHEVY CHASE · CHICAGO · COSTA MESA · DALLAS · FORT LAUDERDALE · HONOLULU · HOUSTON · LAS VEGAS
LOS ANGELES · MONTREAL · NEW YORK · PALM BEACH · SAN FRANCISCO · SAN JUAN · ST. THOMAS · TORONTO · VAIL · VANCOUVER · WASHINGTON, D.C.
ALSO AVAILABLE AT SELECTED FINE STORES. FOR ADDITIONAL INFORMATION PLEASE CALL: 201-507-1550

A PERFUME THAT REMINDS YOU OF A WOMAN WHO REMINDS YOU OF A PERFUME.



ROMEO GIGLI

I. MAGNIN MARSHALL FIELD'S SAKS FIFTH AVENUE

To many, automotive performance is best measured in miles per hour. But s usual, BMW's engineers have a different point of view. Though the 535i sed is capable of rapid acceleration, it's equally capable of reaching a rapid star still. Its antilock braking system combines BMW's advanced technology wit a larger brake surface, giving even greater control to the driver. Road & Tra

© 1990 BMW of North America, Inc. The BMW trademark and logo are registered.



act, found that at 80 mph, the 535i stopped 10 to 40 feet shorter than any
er sedan in the world—which can easily be the difference between a serious
ident and no accident at all. Call 800-334-4BMW for information on
535i sedan. Or apply your brakes at a nearby BMW dealer, and see
v it performs at every speed. Including zero. THE ULTIMATE DRIVING MACHINE.



IT GOES TO ZERO MILES PER HOUR
FASTER THAN ANY SEDAN ON EARTH.

HOUSE & GARDEN MAY 1991 Volume 163, Number 5

HG





Pavilion, above right, on the Caribbean island Nevis. Page 132. Right: A Manhattan living room with neoclassical motifs. Page 108.

MAY



Snow geese, left, with Mount Hood in background. Page 166. Below: Florine Stettheimer's portrait of her sister Carrie. Page 138.



COVER *Wicker furniture in a bright awning stripe fills the porch of a Victorian house. Photograph by Oberto Gili. Page 124.*



FEATURES

Urban Sanctuary *by Celia McGee* **108**
In a New York apartment, Patrick Naggar and Terese Carpenter distill the essence of civilized seclusion

A Farm in Flower *by Patti Hagan* **116**
A Manhattan floral designer lets the landscape be his guide in a Bucks County garden

Eminent Victorian *by Christine Pittel* **124**
William Diamond and Anthony Baratta dress up the nineteenth century in contemporary colors

Next Stop Nevis *by Charles Gandee* **132**
A Caribbean house by Taft Architects draws its inspiration from local sources

Drawing Room Drama *by Jody Shields* **138**
Whether designing for the stage or her own rooms, artist Florine Stettheimer remained true to her eccentric fantasies

Midwestern Folk *by James Reginato* **144**
A sports-loving Chicago family reassembles its treasure of decoys and Americana

Customs of the Country *by Christopher Petkanas* **148**
Three generations of Porthaults tuck themselves into their country estate outside Paris

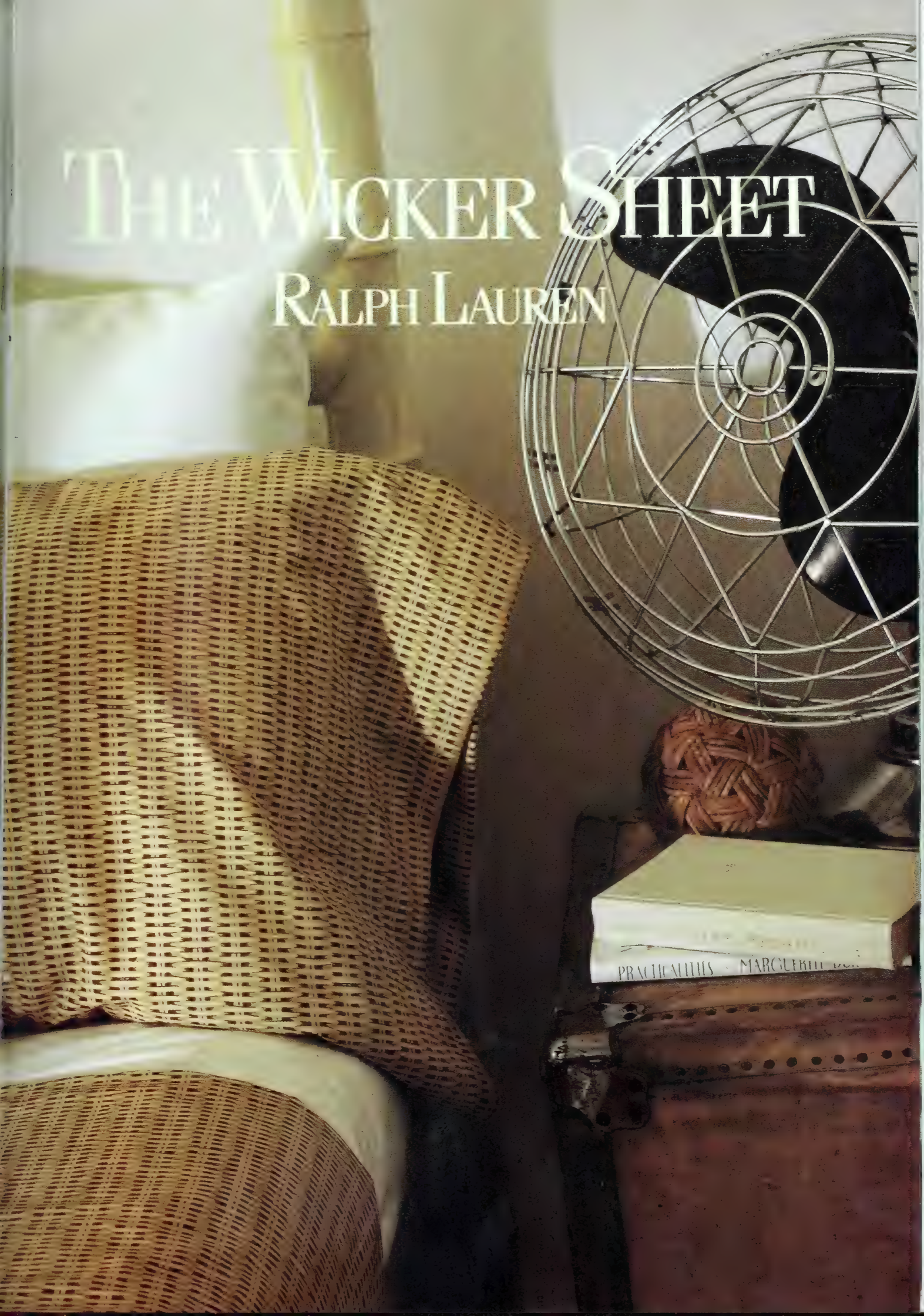
The Ultimate Illusion *by Charles Maclean* **154**
Magicians Siegfried and Roy save their most startling effects for life at home in Las Vegas

Casa Callaway *by Betsy Israel* **160**
Actor-cum-decorator Thomas Callaway creates a hacienda in Brentwood

The Wild Side of Portland *by Tony Hiss* **166**
Preservationists join hands with local government to save a region's precious wilderness

Dacha in Maine *by Wendy Goodman* **170**
Ira Howard Levy reaffirms his Russian roots on a rugged island off the coast

Hudson River Manor *by Martin Filler* **176**
A long line of Livingstons left their mark on a federal house and its gardens

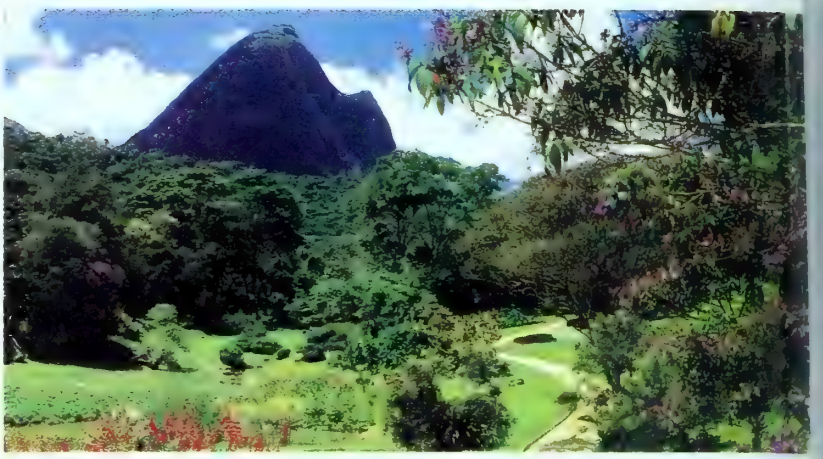

THE WICKER SHEET
RALPH LAUREN



Esprit de Corps: a common spirit of camaraderie, enthusiasm and devotion to a cause among the members of a group.
Esprit, 939 Minnesota Street, San Francisco, CA 94107

Photographer: Peggy Sirota





A garden in Brazil designed by Roberto Burle Marx. Page 50.

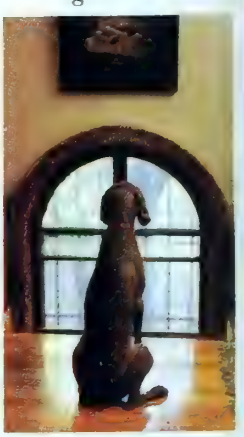
HG



Pearl-sheathed vase, left, by Dish-Ta-Henge. Page 100. Below: Battina shares the Manhattan loft of artist William Wegman. Page 88.

MAY





Left: Architect Stanley Tigerman at Parrinello in Chicago. Page 84.

DEPARTMENTS

Contributors Notes 30

Notes *The New and the Noteworthy* **41**

Gardening *by Denise Otis* **50**
From rain forest to Rio, Roberto Burle Marx is on the cutting edge of landscape design

Art *by Margot Guralnick* **58**
A cabin in the woods becomes a year-round arts and crafts project for two artists

Classics *by Jerome Tarshis* **64**
Dutch art was a prized commodity for nineteenth-century American collectors

Artist in Residence *by Dodie Kazanjian* **70**
Sculptor Elyn Zimmerman mines a rich vein of inspiration in upstate New York

Taste *by Wendy Wasserstein* **76**
The playwright finds her prince beyond the fringe

Design *by Susan Goldberger* **82**
Designer Markku Salo expands Finnish traditions for an international market

Food *by Steven Reddicliffe* **84**
Chicago architects and designers pick their favorite restaurants

People *by Michael J. Rosen* **88**
Artist William Wegman curls up with his canine muses

Travel *by Alison Lurie* **94**
Togo's markets entice visitors with the textures of African life

Style *by Wendy Goodman* **100**
From teacups to couture, pearls add luster

Editor's Page *by Nancy Novogrod* **107**

Great Ideas *by Amy Taran* **187**
HG picks the best crop of flower arrangements

Samples 190
Flowers burst into bloom in a bouquet of exuberant fabrics

Resources *Where to Find It* **200**

Gandee at Large *by Charles Gandee* **202**



CHANEL

CHANEL BOUTIQUES: NEW YORK, BEVERLY HILLS, COSTA MESA, CHICAGO,
SAN FRANCISCO, DALLAS, PALM BEACH, HONOLULU, WASHINGTON, D.C.

The timeless elegance of fine crystal by Val.



For over one hundred and fifty years, Val's craftsmen have relied on time-honored skills to fire and shape fine crystal.

In 1913, Le Temps of Paris described Val Saint Lambert as "perhaps the most important manufactory for crystal in the world...." Val has been making the world's finest crystal since 1826. And the tradition continues.

For over one hundred and fifty years, Val's craftsmen have relied on time-honored skills to fire and shape fine crystal. Using pear wood tools and the measured breath of their bodies, master artisans have given life to forms conceived by gifted designers.

Exemplary works by Val are displayed in Europe's finest museums. Early examples of painted opaline and cut crystal are found in the Glass Museum at Liège. Other masterworks are collected in Dusseldorf and Brussels. In the United States, the Corning Museum displays a turn-of-the-century cut and engraved crystal goblet by Val, as well as later twentieth century pieces.

Val Saint Lambert

There are two constants in the Val tradition. Fine craftsmanship, and the pursuit of the mastery of form.

But no great art form remains unchanged. So it is with Val. Over the decades, Val's creative vision has been reborn again and again. From classical triumphs in cut crystal, Val designers moved boldly into the floral riches of Art Nouveau at the turn of the century. Later, Val designers made prize-winning contributions to the Art Deco style. And today, some Val artists are taking geometric forms to new heights, while others pursue the subtle grace of animal forms.

As Val's master designers and craftsmen explore new frontiers, it is they who set the standards for each new era. It is Val who has pointed the way, and Val who has defined each new era with its imprint.

Val. Honored by curators and treasured by collectors around the world.

Found at finer department and specialty stores nationwide. For more information or a Val Pocket Brochure (if requesting a brochure please include $2.50) write to: Val Saint Lambert USA Inc., P.O. Box 146, Ansonia, Connecticut 06401


THE ESSENCE OF STYLE
SUNG
ARFUM
ALFRED SUNG
EAU DE TOILETTE
I. MAGNIN • LORD & TAYLOR • NORDSTROM



Monogram brings a sense of order to the inevitable confusion of creating a custom kitchen.

Looking at the end result, it's difficult to imagine how a custom kitchen could be a snare of pitfalls during its creation.

But heed the words of the Scottish bard, Robert Burns: "The best laid schemes of mice and men gang aft' agley."

Monogram built-in appliances make at least one aspect of your "best laid schemes" a harmonious experience.

For one thing, Monogram *is* a line—a line so complete and so carefully designed that it can satisfy your built-in appliance requirements.

No one else designs anything with the versatility of our new component cooktop system. It's the only one with units that can be installed either perpendicular or parallel to the counter edge, so you can choose all kinds of configurations—clustered togeth or divided into groups with work spaces in between.

The electronic dishwasher comes with a unique front panel design that helps it blend in with



e other kitchen cabinets.

The built-in refrigerator with
electronic monitoring system
id dispenser provides not only
ater and cubed ice but also
ushed ice through the door.

Dealing with a single line of
chnologically superior built-ins
akes inordinate sense. The
ternative of going to one
company for your cooktop,
another for your refrigerator, and
perhaps two more for your
dishwasher and oven simply adds
confusion.

Delivery dates are vastly
simplified. So is service, and GE
service goes that one step further.

We back our products with the
most extensive network of factory
service professionals. And the
GE Answer Center® service at
800.626.2000 is ready to answer
any question you may have at any
time of the day or night 365 days
and nights a year.

We *never* close.

Monogram.



HG
HOUSE & GARDEN

NANCY NOVOGROD
Editor in Chief

Creative Director CHARLES GANDEE
Managing Editor DANA COWIN *Art Director* DANIA MARTINEZ DAVEY
Decorating Director CAROLYN SOLLIS *Arts Editor* DOUGLAS BRENNER *Style Editor* WENDY GOODM
Picture Editor SUSAN GOLDBERGER

DECORATING
Senior Editor JACQUELINE GONNET
Editors ERIC A. BERTHOLD, ANNE FOXLEY *Associate Editor* NOÉLIE GOUIN
Editorial Assistants ALEXANDRA DE ROCHEFORT, AMY TARAN
European Editor FRANÇOISE LABRO

ARCHITECTURE and DESIGN
Editors PILAR VILADAS (Architecture) HEATHER SMITH MACISAAC (Design and Living)
Assistant Editor ELAINE HUNT

FEATURES
Editors MARGOT GURALNICK, PETER HALDEMAN
Assistant Editor KATHERINE VAN DEN BLINK
Travel Coordinator MARIANNA POUTASSE *Editorial Assistant* AMY KATZENBERG

GARDENING
Editor SENGA MORTIMER

ART
Associate Art Director KATHARINE VAN ITALLIE
Senior Designer SKIP BOLEN *Designer* MARCOS GAGO
Coordinator CAROLINE BRETTER *Picture Assistant* CLAUDIA ELSON

Copy Editor REGINALD GAY *Associate Copy Editor* SEAN GINTY
Research Editor SARAH FLETCHER *Associate Research Editor* SHIRLEY TOWASSER
Editorial Production Manager KAY SUSMANN
Associate Production Manager LEE RUELLE *Production Assistant* LORI ASHCRAFT
Assistants to the Editor in Chief RACHEL VOLPONE, MICHELLE CHRISTMAN

Editors at Large ROSAMOND BERNIER, JOHN RICHARDSON
Consulting Editors ELEANORE PHILLIPS COLT, MARTIN FILLER, DODIE KAZANJIAN
BEATRICE MONTI DELLA CORTE
Contributing Editors MARELLA AGNELLI, RUTH ANSEL, MERCEDES T. BASS
JUDY BRITTAIN, BETHANY EWALD BULTMAN, STEPHEN CALLOWAY
MARIE-PIERRE COLLE, OSCAR DE LA RENTA, CHRIS KING, KELLY KLEIN
RHODA KOENIG, EMMA MARRIAN, HRH PRINCE MICHAEL OF GREECE, DENISE OTIS
CHRISTOPHER PETKANAS, JOHN RYMAN, BABS SIMPSON, DOROTHEA WALKER
DEBORAH WEBSTER, EDMUND WHITE, SHARON WICK
Editorial Business Manager WILLIAM P. RAYNER

J. KEVIN MADDEN
Publisher

Advertising Director SUSAN RERAT
Marketing Director CYNTHIA R. LEWIS *Sales Development Director* ROBERT NEWKIRCHEN
Design Resource Director ALBERT J. BLOIS *Wine/Spirits & Jewelry/Watch Manager* SUSAN CAPPA
Travel Manager WALLACE B. GREENE *Art/Antiques Manager* KAREN NIEDZIELSKI
Fashion Manager DEE DEVRIES SALOMON *Tabletop/Imported Car Manager* GINA S. SANDERS
Home Furnishings Manager KEVIN T. WALSH *Beauty Manager* JULIE A. WALTER

Promotion Director SUSAN K. CRATER
Promotion Art Director RICHARD LOUIE
Promotion Manager PAULINE A. GERRY *Special Events Manager* ANNETTE MARTELL SCHMIDT
Merchandising Associate ELIZABETH BURNS *Senior Designer* LEONARD CADIENTE

New England RICHARD BALZARINI *Hingham Executive Center, 175 Derby Street, Hingham MA 02043*
South DENNIS W. DOUGHERTY *115 Perimeter Center Place, Suite 1035, Atlanta GA 30346*
Midwest PAMELA DOLBY *875 North Michigan Avenue, Suite 3550, Chicago IL 60611*
Detroit LARRY WALLACE *3250 West Big Beaver Road, Suite 233, Troy MI 48084*
Los Angeles MICHAEL J. PETRUNCOLA *9100 Wilshire Boulevard, Beverly Hills CA 90212*
San Francisco LYNN VEAR *50 Francisco Street, Suite 115, San Francisco CA 94133*
Florida DAVID RUBIN *454 Alamanda Drive, Hallandale FL 33009*
England/France JOHN H. LIESVELD JR. *284, boulevard Saint-Germain, Paris 75007*
Italy MARVA GRIFFIN *viale Montello 14, 20154 Milan*

British HOUSE & GARDEN *Vogue House, Hanover Square, London WIR 0AD*
French MAISON & JARDIN *8–10, boulevard du Montparnasse, Paris 75724/Cedex 15*
Italian CASA VOGUE *piazza Castello 27, 20121 Milan*
Australian VOGUE LIVING *170 Pacific Highway, Greenwich, N.S.W. 2065*
Brazilian CASA VOGUE BRASIL *Avenida Brasil 1456, C.E.P. 01430–Jardim America, São Paulo*

HOUSE & GARDEN *is published by The Condé Nast Publications Inc.*
Condé Nast Building, 350 Madison Avenue, New York NY 10017
Chairman S. I. NEWHOUSE JR.
Deputy Chairman DANIEL SALEM *President* BERNARD H. LESER
Executive Vice President JOHN B. BRUNELLE *Executive Vice President* JOSEPH L. FUCHS
Vice President–Treasurer ERIC C. ANDERSON *Vice President–Secretary* PAMELA M. VAN ZANDT
Vice President–Circulation PETER ARMOUR
Vice President–Manufacturing and Distribution IRVING HERSCHBEIN
Vice President–Condé Nast Package NEIL J. JACOBS
Vice President–Corporate Resources FRED C. THORMANN
Vice President G. DOUGLAS JOHNSTON *Corporate Marketing Director* ECKART L. GUTHE
Editorial Adviser LEO LERMAN *Associate Editorial Director* ROCHELLE UDELL

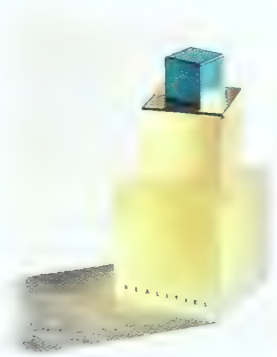
ALEXANDER LIBERMAN
Editorial Director


CLINIQUE
dramatically
different
moisturizing lotion





REALITY IS THE BEST FANTASY OF ALL.



A FRAGRANCE FROM


EMANDED BY AND CREATED FOR PERFECTIONIST
Baccarat
Baccarat
Baccarat
Baccarat
Baccarat
Baccarat
BACCARAT 1991
BLOOMINGDALE'S
1-800-777-4999



Brunschwig & Fils®

75 Virginia Road, North White Plains, New York 10603 Through architects and interior designers.

MONTAGUE cut velvet stripe.
Chair: Brunschwig & Fils archives.


©2001 Aveda Corporation Mpls, MN 55413 U.S.A.



Ever wonder why some shampoo makes your hair feel like yarn?

Shampoo contains ingredients designed to remove dirt and oil from your hair. Accurately. But over time, those same ingredients can deplete your hair of its essentials. Goodbye hair. Hello yarn. Aveda is pleased to offer you an alternative to shampoo. It's called Shampure. Shampure is formulated with conditioning agents that help restore essential oils and maintain your hair's natural beauty and fullness. And it's cold-processed to maintain the integrity and potency of the original plant essences from which it's made. Whenever possible, Aveda uses natural ingredients as a substitute for petrochemicals and manufacturing chemicals that are commonly found in other hair care products. Our mission at Aveda is to eliminate petrochemicals from beauty products entirely. Our researchers continue their quest for alternatives, sourcing organic ingredients from around the world. We don't think that beautiful hair should have to come at the expense of a beautiful planet. Shampure is sold only in fine salons by licensed professionals. Call, toll free, 1-800-328-0849 for the name of an Aveda salon nearest you. Or visit the Aveda Esthetique in New York City or in Los Angeles (opening soon in The Beverly Center).

AVEDA

THE ART AND SCIENCE OF
PURE FLOWER AND PLANT ESSENCES

Silver & Crystal



Hand-blown 24% lead crystal with mountings of sterling silverplate (359/89) or solid brass (361/89). 32 inches tall. For your new 144 page color catalogue and nearest designer showroom send $8.00 to Speer Collectibles, Dept. HG05, 5315 S. Cobb Dr., Atlanta, Ga., 30080 (404) 794-4000. Design patent pending. All rights reserved.

Speer Collectibles
a lighting tradition since 1919

Contributors Notes



JOSEPH GIOVANNINI

Christine Pittel, a New York–based freelance writer whose articles have appeared in *The New York Times, Forbes,* and *Graphis,* began her career in New York theater and then moved to Hollywood where she developed film projects and shaped scripts. "But I prefer the pace of journalism," she says. "You don't have to persuade a studio to give you $20 million to get started." For May, she reports on an updated Victorian mansion—"a place where you feel as if you should be sitting down to a pot of tea and a plate of lemon squares."



NANCY CRAMPTON

Tony Hiss, author of *The Experience of Place* and a staff writer for *The New Yorker,* journeys to Portland, Oregon, to evaluate Metropolitan Greenspaces' efforts to preserve wildlife and parklands: "The group captured my imagination and is destined to be the model for other cities. They not only develop methods to identify environmentally important areas but also show ways to save and connect them."



BILL BERNSTEIN OUTLINE

Wendy Wasserstein didn't know what response she'd get when she wrote a valentine to decorator Mario Buatta in a magazine article. Over time, the two became friends. Wasserstein, the Pulitzer Prize–winning playwright whose *The Heidi Chronicles* is on national tour, describes his first visit to her New York apartment in this month's "Taste" column: "Mario was everything I hoped for and more. I always hear from my prince of chintz on the proper days—Christmas, Valentine's Day, my fortieth birthday—and he's even thinking of naming a sheet after me."

clarence house

21 EAST 58 STREET NEW YORK THROUGH DECORATORS AND FINE STORES



PASSY - Printed Percale



Safari

RALPH LAUREN

Safari by Ralph Lauren. A world without boundaries.
A world of romance and elegance.
A personal adventure and a way of life.



Saks Fifth Avenue

THE WOMAN'S FRAGRANCE BY RALPH LAUREN

DIDIER AARON, INC.

32 EAST 67TH STREET, NEW YORK, NY 10021
TEL. (212) 988-5248 FAX (212) 737-3513

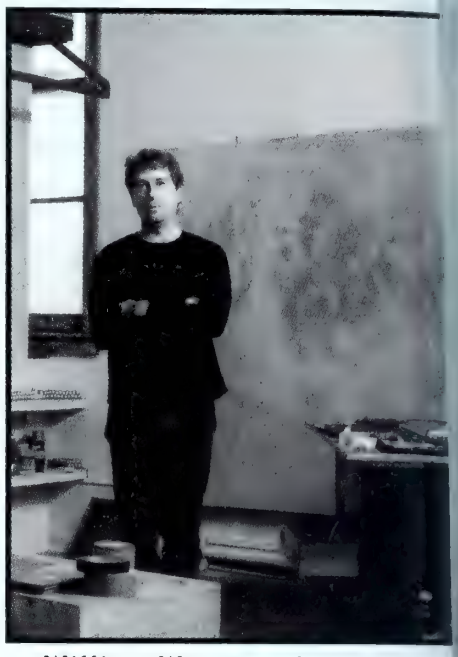


PHOTO: SCOTT BARON

Didier Aaron Ltd.
21 Ryder Street
London SW1Y 6 PX
Tel. (071) 839 4716/7
Fax (071) 930 6699

The National Antique & Art Dealers Association of America Inc

Didier Aaron & Cie
118 Faubourg Saint Honoré
75008 Paris
Tel. 47 42 47 34
Fax 42 66 24 17



William Wegman shows how closely his life and art overlap with photographs of his Manhattan loft, which is also his studio. An artist best known for his witty pictures of Weimaraners, Wegman says his subjects are the perfect roommates: "They adorn the space and behave more like cats than dogs with their agility around objects. Occasionally they'll chew up an old shoe, but they never knock over my equipment or compositions."



JIMM ROBERTS

Alison Lurie explores the wild beauty and mystery of Togo. The author of several novels and a professor of English at Cornell, Lurie was intrigued by the region's animism. "One of the reasons to go there is to see a land where people take it for granted that trees, rivers, and mountains have spirits and voodoo ceremonies are almost as common as church services are here."


GALETTE DE TRUFFES OU TOMATES VINAIGRETTE,
JE L'HABILLE AVEC QUOI CE SOIR ?
Truffle torte or tomatoes vinaigrette, how will they dress me tonight?
BERNARDAUD
LIMOGES • PARIS • NEW YORK • MUNICH
BERNARDAUD BRINGS BEAUTY TO YOUR TABLE.
Available at Bernardaud. 777 Madison Avenue, New York,
and other select stores.

Strike it rich. Every day.



The English Sterling Collection exclusively from Fortunoff. Top to bottom, Coburg, Kings Husk, Hester Bateman, Pointed Bead (spoon), English Onslow (fork)

Silver puts the good life into your life...making everyday events seem like occasions. That's the driving idea behind the celebrated English Sterling Collection, available in America exclusively at Fortunoff. Each piece of this Hallmarked sterling flatware is heavyweight and hand-forged in London and Sheffield, England, recognized throughout the world for their standards of quality. And, Fortunoff's 70 year commitment to customer service guarantees your money back if you are not completely satisfied with your purchase. For inquiries about these and hundreds of other sterling silver patterns, or for a complimentary brochure, call our customer service department at **800-937-4376 ext.65BB**

Fifth Avenue and Westbury, NY; Paramus, Wayne and Woodbridge, NJ

Sterling Silver

The Eternal Element of Style

fortunoff
the source®

RUSSIAN INTRICACIES CULTURED BY BAKER. *Inspired by antique Russian ceramics, Baker's original print design enhances the full shape of a crescent sofa. The rolled arms with fan pleats and high kick-pleat flounce are echoed in the extra-high crown of its one-piece cushion. The all-cotton fabric is a Baker exclusive. Baker upholstered furniture and decorated fabrics are available through your interior designer or architect in the showrooms listed. You are invited to send $7.50 for your complete Baker Upholstered Furniture catalogue.*



Baker Furniture, Dept. 771, 1661 Monroe Avenue, N.W., Grand Rapids, Michigan 49505. Showrooms in Atlanta, Boston, Chicago, Cleveland, Dallas, Dania, High Point, Houston, Laguna Niguel, Los Angeles, Minneapolis, New York, Paris, Philadelphia, San Francisco, Seattle, Troy, and Washington D.C.

Baker
KNAPP & TUBBS



A GRAND PIANO.

To send a gift of Grand Marnier® Liqueur (except where prohibited by law) call 1-800-243-3787.
Product of France. Made with fine cognac brandy 40% alc/vol (80 proof). © 1991 Carillon Importers, Ltd., Teaneck, NJ.

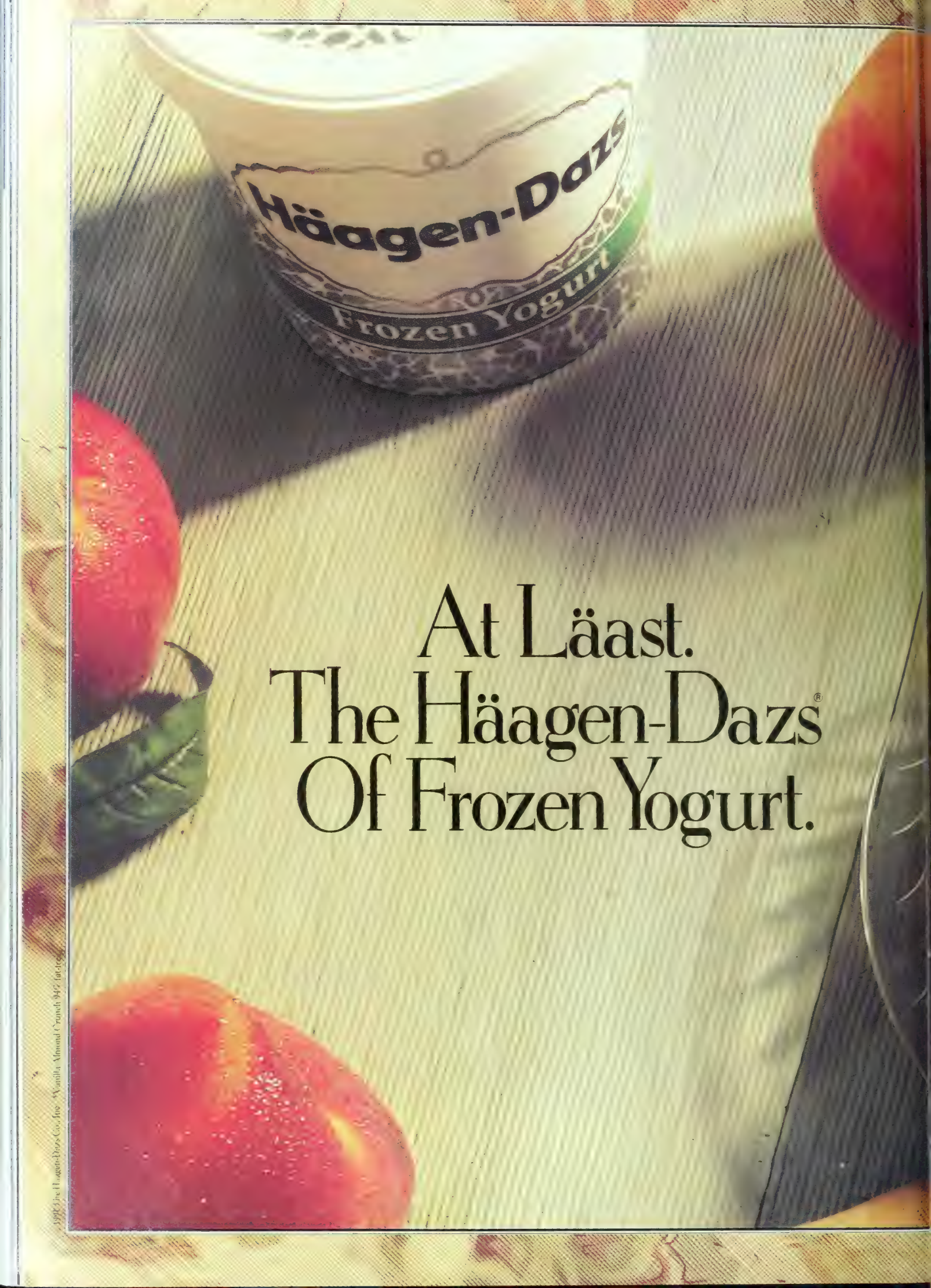
notes

HG REPORTS ON THE NEW AND THE NOTEWORTHY By Eric Berthold





ean Lowe explores
ıe most flamboyant reaches
f decorating history in
allery installations that take
ıe shape of grandiose
ooms. But this thirty-one-
ear-old San Diego–based
rtist's bravura brushwork
ills every cartouche with
isual commentaries on an
rray of contemporary world
roblems, from environmental
ıazards to animal rights.
ndangered species frolic on
ıer King of Beasts bed
right), and the consequences
f gem mining unfold in
a drawing room ensemble
above) with jewelry motifs
and a faux Pompeian
mosaic floor. "I challenge
viewers to confront
unpleasant realities," says
Lowe, "by biting them with
something that appears
toothless." (Lowe is
represented by Gracie
Mansion Gallery, 532
Broadway, New York, NY
10012; 212-941-5580.)



At Läast.
The Häagen-Dazs® Of Frozen Yogurt.

©1990 The Haagen-Dazs Co., Inc. Vanilla Almond Crunch 94% fat-free



*

Frozen yogurt inspired by the world's finest ice cream. Try delicious Peach, Vanilla Strawberry, Chocolate, and Vanilla Almond Crunch. Made with all natural ingredients, 96% fat-free, it's the only frozen yogurt good enough to carry the Häagen-Dazs name.

Täaste the Passion.™



Making the Rounds
Marguerites (*above*), one of Garouste and Bonetti's hand-tufted wool carpets, $2,400, is available in signed editions from ABC Carpet & Home, NYC. Call (800) 888-7847.

Slip Happy
Shabby Chic, L.A. and NYC, offers sofas, chairs, and pillows (*below*), casually slipcovered in cottons, linens, velvets, and brocades.



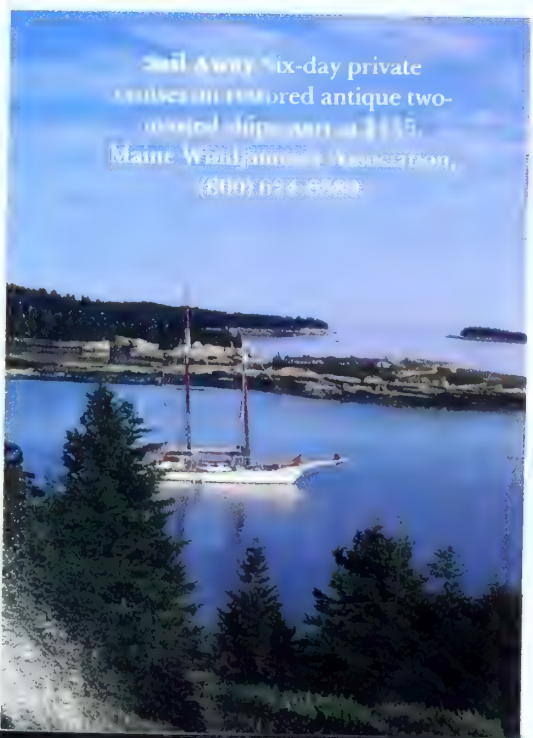


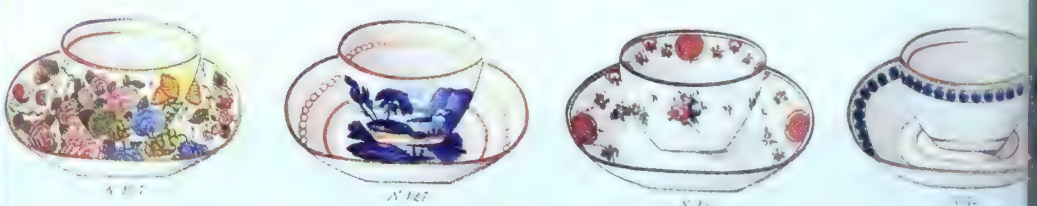
notes

Facing Forward David D'Imperio's Bambusa chair is one of the new designs (*above*) exhibited at the International Contemporary Furniture Fair, May 19–22, Javits Center, NYC (212) 686-6070 ext. 286.

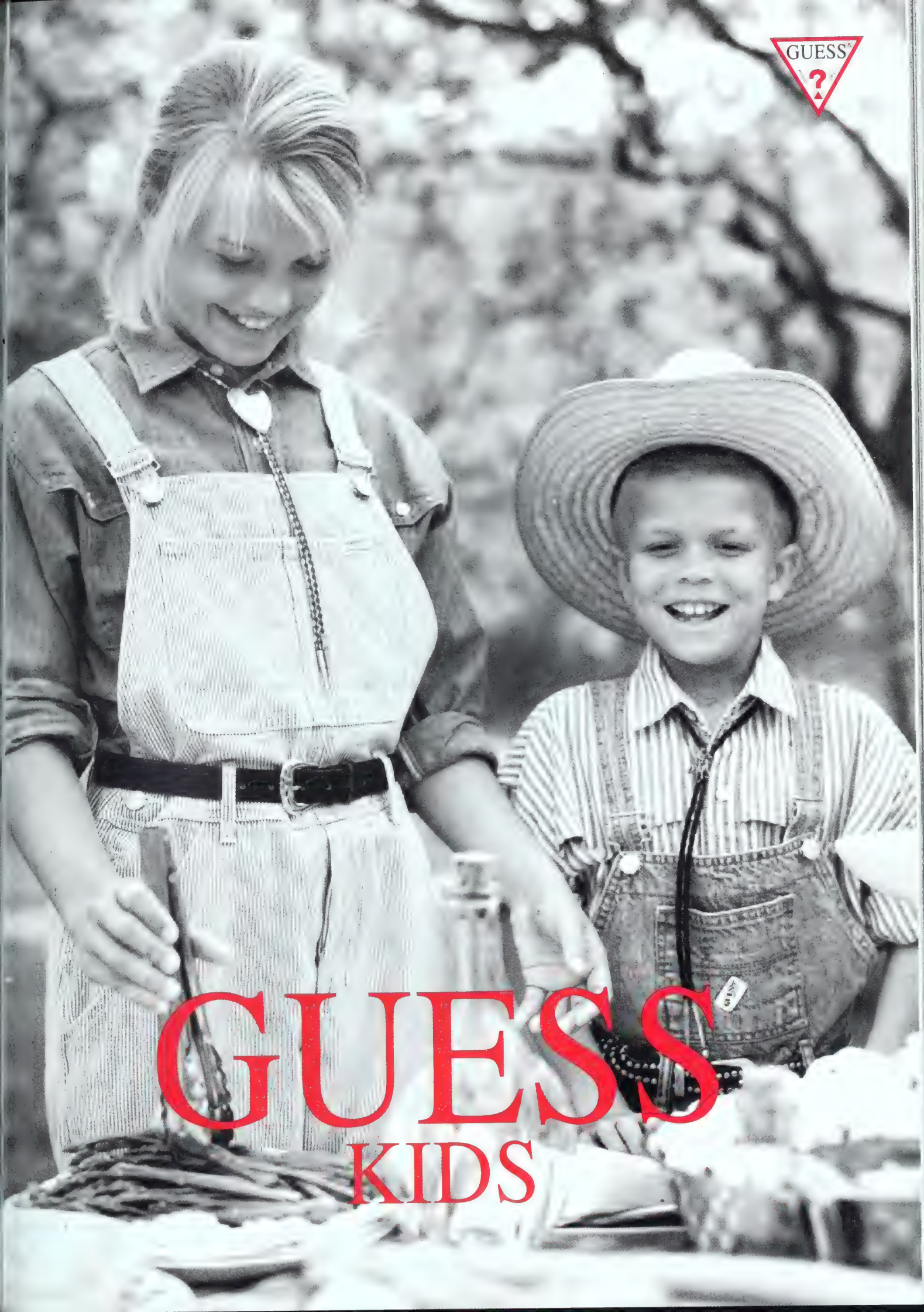


Books of Beasts "Kingdoms of Land, Sea, and Sky: Four Hundred Years of Animal Illustration" is on view at the New York Public Library through Aug. 24. For information (212) 869-8089.





Teatime Pierre Frey's all-cotton Minton Teacup fabric (*above*) will be available to the trade this summer at Brunschwig & Fils. For showrooms call (212) 838-7878.


GUESS
?
GUESS
KIDS

LUXURY

© 1991 VITABATH INC.

SOLID LUXURY



SOLID VITABATH

PURE VITABATH BATH AND SHOWER GELÉE
IN A SOLID BAR OF SHEER INDULGENCE.
NEW VITABAR. IT'S NOTHING LIKE SOAP.
IT'S VITABATH.
LIFE JUST GOT A LOT MORE BEAUTIFUL.

macy's

1-800-44-MACY'S

ITEM # 899194

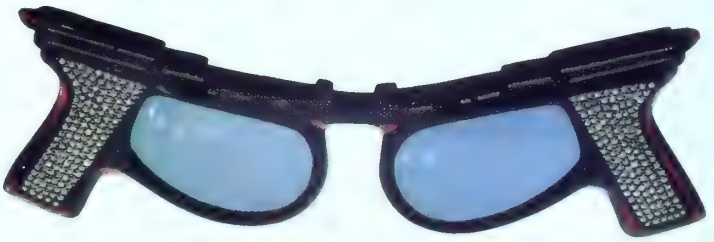
Notes

Earthly Goods
New Yorker Peter Schlesinger's one-of-a-kind stoneware (*below*) is available from the artist. Call (212) 929-1790.





Patches of Glory
The Museum of American Folk Art presents the Great American Quilt Festival, May 1–5, Pier 92 on the Hudson, NYC. For information (212) 977-7170.



Retro Specs The Los Angeles Craft and Folk Art Museum will display eyeglass frames of the 1940s, '50s, and '60s from the L.A. Eyeworks collection, May 18–Aug. 11. For information (213) 937-5544.



Repeating History The 1951 chair (*above*) designed by the Danish architect Finn Juhl is one of more than two hundred examples featured in Sam Burchell's *A History of Furniture: Celebrating Baker Furniture, One Hundred Years of Fine Reproductions* (Abrams, $49.50).

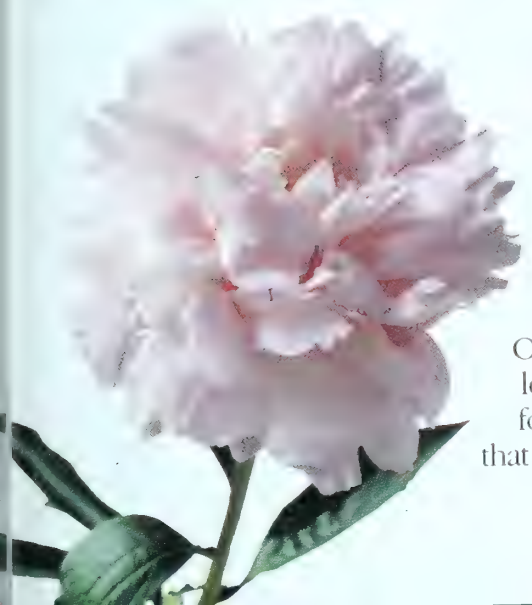


Take a Number
Antiquarians Betsey Ruprecht and Sky Field's biannual tag sale of furniture and decorative objects (*left*) is this month at decorator Bunny Williams's offices, NYC (212) 288-3471.

RMSTRONG PUTS THE HEIGHT OF FASHION RIGHT AT YOUR FEET.







Today, the idea of melding traditional elegance with put-your-feet-up comfort has come into its own.

It's a trend Armstrong's versatile new custom installed Components™ tile was made for.

Our three designs and many colors let you create unique patterns for a feel of casual elegance that builds from the floor up.

Armstrong

so nice to come home to™





GARDENING

Tropical Modern

From rain forest to Rio, Roberto Burle Marx is on the cutting edge of landscape design

BY DENISE OTIS

Take a profound love and understanding of plants, mix with an equally strong love and study of art, add a wide knowledge of garden history to a thoroughly twentieth-century sensibility, and you begin to catch the likeness of the man who is considered the world's foremost living landscape architect, Roberto Burle Marx. Many critics, among them William Howard Adams, guest curator of "Roberto Burle Marx: The Unnatural Art of the Garden," an exhibition of plans and photographs opening May 23 at the Museum of Modern Art in New York, place this Brazilian's powerful modern style on a level with the great national garden styles of England, France, and Italy. *The Gardens of Roberto Burle Marx* by Sima Eliovson, just published by Sagapress/Harry N. Abrams, offers still another look. And if everything goes as planned, two major projects now under way will give this country its first living examples of that style: the $16 million redesign of Biscayne Boulevard in Miami and, scheduled to open this coming fall, a tropical garden under glass at Longwood Gardens in Pennsylvania.

O estilo Burle Marx is not easy to sum up. Strong graphic patterns in city gardens seem to dominate the plants as skyscrapers dominate urban bustle. But in country estates and suburban gardens the crisply defined lawns and beds of contrasting colors and textures seem to reflect the surrounding environment and merge into it with grace. The plants are native or, if not, ecologically compatible introductions. From the beginning of his career in the 1930s, Burle Marx has been an untiring champion of Brazil's environment and its plants.

To design with native plants, he soon learned, he had to find them in the wild and grow them himself. With the result that after more than fifty years of collecting expeditions, during which he has discovered many new plants, he has assembled on his estate south of Rio de Janeiro one of the finest collections of tropical plants in the world. The Sítio Santo Antônio da Bica, as it is called, is both his home and his laboratory for experiments architectural and horticultural, perfect for his purposes since it offers a variety of terrains and microclimates from swamps to arid granitic hillsides.

The gardens at the sítio have developed gradually and are primarily organized to serve the needs of different plant communities. If they don't display as much graphic





Roberto Burle Marx, above left. A pool and fountain wall on his estate, above right, where orchids, left, swing from plumerias and, right, figureheads from São Francisco riverboats keep watch.

The legend is reborn every time you wear it.



AVAILABLE AT
I.MAGNIN

Experience the elegance of Norell.
Lift flap, rub scented strip to wrist.

FROM

PLACE STAMP HERE

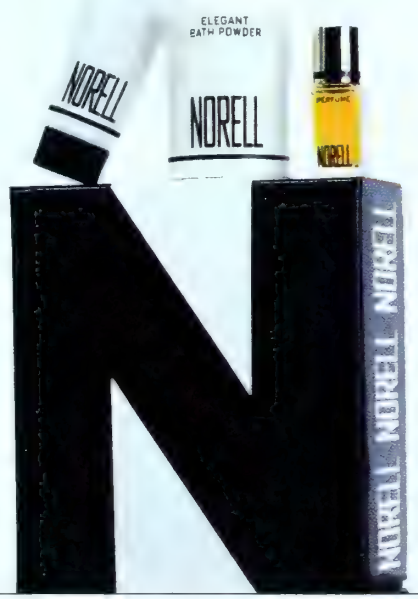
I.Magnin

PO. BOX 2096
OAKLAND, CA 94604-2096

FOLD

NORELL MONOGRAMS

HER ETERNALLY ELEGANT GIFT WITH ANY NORELL PURCHASE.



An elegant segue into spring. A light and luxurious combination of portable indulgences destined to delight the soul of the Norell devotee and capture the heart of the first-time wearer.

ELEGANT BODY POWDER. NET WT. .75 OZ.
A lightly scented dusting to make her feel smooth, silky, cool and refreshed, anytime.

ELEGANT BODY LOTION. 1 FL. OZ.
Nothing could be smoother, richer, or a more elegant indulgence for her body.

PERFUME. 1/8 FL. OZ.
The classic Norell, in a beautiful miniature flacon, as much a keepsake for her dresser, as an elegant enchantment to the senses.

FOLD

☐ Perfume, 1/2 fl. oz.	115.00
☐ Perfume, 1/4 fl. oz.	68.00
☐ Eau de Parfum Natural Spray, 2.25 fl. oz.	52.50
☐ Cologne Natural Spray, 2.25 fl. oz.	42.50
☐ Cologne Pour, 2.25 fl. oz.	38.00
☐ Elegant® Body Powder, net wt. 6 oz.	35.00
☐ Elegant® Body Cream, net wt. 8.25 fl. oz	42.00
☐ Elegant® Body Lotion, 8 fl. oz.	33.00
☐ Elegant® Bathing Gel, 8 fl. oz.	25.00

NORELL®

© 1991 PRESTIGE FRAGRANCES, LTD. DIST. NEW YORK, NEW YORK 10022
ONE PER CUSTOMER WHILE SUPPLIES LAST PRICES SUGGESTED RETAIL

Name_____

Street_____

City_____ State_____ Zip_____

Daytime Phone No _____

☐ Please charge my I. Magnin Account No ☐☐☐ ☐☐ ☐☐☐☐ ☐☐

I prefer you charge my ☐ Visa ☐ MasterCard ☐ American Express

Account No _____

Issuing Bank_____

Exp Date_____ Signature_____

Enclosed please find my: ☐ Check ☐ Money Order

Phone toll-free 1-800-227-1125 from anywhere in the U.S.A. Or enclose with your charge account remittance or send to: I. Magnin, P.O. Box 2096, Oakland, CA 94604-2096

I.Magnin

SEAL ALL SIDES WITH TAPE

State sales tax will be added where applicable, plus 4.50 minimum delivery charge. Allow up to 4 weeks for delivery.



JAB fabrics are available through **STROHEIM & ROMANN**

Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Laguna Niguel, Los Angeles, New York,
Philadelphia, San Francisco, Seattle, Troy, Washington D.C.,
Rome, Paris, London, Zurich, Dusseldorf, Tokyo, Sydney, Toronto – SAMO

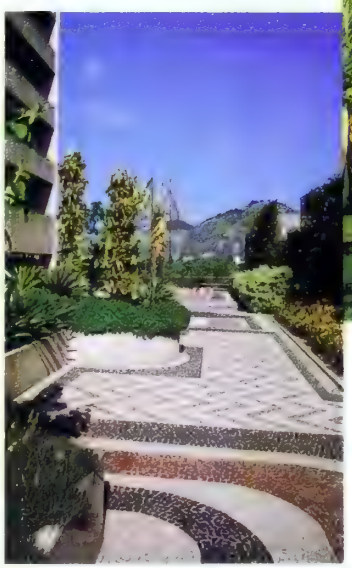

cotton
The Fabric of Our Lives™
cotton


JCPenney
Fashion comes to life



The bold 1948 Odette Monteiro garden, above, is the most famous of Burle Marx's early designs. Right: Water terraces in the just-finished Clemente Gomes garden. Below: Stone mosaics and bromeliad towers on a 1980s Rio de Janeiro rooftop.





drama as most of his commissions do, they show how skillfully he can employ traditional architectural forms when the situation calls for them and integrate spaces for outdoor activities into a design. At the bottom of the hill, lath houses shade understory plants from the Amazonian jungles. Paths wind through a hillside of informally arranged aloes, agaves, and yuccas. A sculptural granite wall composed on the site from fragments of demolished eighteenth- and nineteenth-century buildings supports a host of epiphytic bromeliads, frames views of the surrounding mountains, and serves both as a fountain and as a screen between the drive and the lower lawn. Overlooked by the veranda, this lawn has a pool at one end and bordering beds of bromeliads, palms, and philodendrons. Another lawn fringed with frangipanis separates the house and the restored seventeenth-century chapel.

Behind the house a terrace of interlocking paving blocks and beds of water-polished boulders planted with vellozias and bromeliads leads to a dining pavilion with a vivid tile mural by Burle Marx, part of a complex water garden shaded by a pergola hung with jade vines. Beyond and farther up the hillside are collections of bougainvilleas, native to the Rio de Janeiro region; heliconias, some discovered by Burle Marx and named for him; and palms, native and imported—"We have so many different palms in Brazil that adding palms from other parts of the world does not destroy the character of the landscape." And in truth, the transition from his plantings to the native forest on the hillside is so subtle that you really have to know your plants to distinguish between the two.

Like the gardens, the house at Santo Antônio da Bica has grown over time. When Burle Marx bought the property he found a "very primitive" three-room structure, the priest's house, next to the chapel. Little by little, he has added rooms in a long L behind a veranda overlooking the Guaratiba valley. The sítio is known for its hospitality, and Sunday lunch parties may end up numbering fifty, as guests bring more guests, clients and politicians drop in, and diplomats bring visiting dignitaries. The food and wine are excellent, the talk ranges widely in one or all of the six languages that Burle Marx speaks, and sometimes there is music as well. His family is musical, he studied singing in his youth, and he is still, at eighty-one, in remarkably good voice.

> To design with native Brazilian plants, he had to find them in the wild

All this is raised to the nth power on the Sunday nearest his birthday when he asks two hundred of his friends and colleagues to celebrate with him. Four hundred usually show up—at least it seems that way. For a week in advance the kitchen hums, the household moves into high gear polishing and decorating. And everyone—staff, houseguests, casual visitors, and journalists on assignment—is pressed into service. You find yourself making mayonnaise at midnight, by the quart. Or wiring blossoms to a chandelier. Or setting up tables. Through it all strolls the master of the house, supervising, twitching a flower into place, changing an arrangement he finds out of scale, encouraging and infecting everyone with his energy. Energy undimmed at eighty-one plus weekday discipline helps explain how this gregarious and enthusiastic man of multiple interests and talents has been able to create nearly three thousand landscape designs—not to mention those for jewelry, ballets, and Carnaval—in his fifty-nine-year career. ▲

WE HELP YOU SET
THE MOST BEAUTIFUL
TABLE POSSIBLE.



VEET VIOLET DINNERWARE, DIAMOND FULL LEAD CRYSTAL
EMWARE, CHANTILLY STERLING SILVER FLATWARE. FOR
OLOR BROCHURE, PLEASE WRITE GORHAM, INC., P.O. BOX
906, MOUNT KISCO, NEW YORK 10549.

GORHAM

DAYTON'S, HUDSON'S AND MARSHALL FIELD'S

Two Ceramic Artists Go to Camp



A cabin in the woods becomes a year-round arts and crafts project for two transplanted Manhattanites

BY MARGOT GURALNICK







DRIVING DOWN THE half-mile-long private road that leads through the woods to Phillip Maberry and Scott Walker's house is like entering a cartoonist's rustic fantasy. Past the whale-size boulders that border the fishpond, past the pagoda-shaped arbor covered with kiwi vines and the garden enclosed by a pink and green picket fence, swampland gives way to a pulsating Day-Glo apparition: the Love Shack. This Davy Crockett–style outpost, decked out in Caribbean colors, got its name from a song title—the whole house shimmies, along with a throng of bouffant bewigged singers, dancers, and a duck with rhythm—in a campy rock video by the B-52's. The fact that *Love Shack*, the video, won a 1990 MTV award for art direction is a tribute to Maberry and Walker, two ex-Manhattanites who created the upstate New York folly as their full-time residence and studio.

Maberry, a quiet bespectacled ceramic artist with an anything but understated visual vocabulary, and Walker, his gregarious partner and studio assistant, headed to the country north of the city ten years ago when they purchased an enormous kiln and needed a place to put it. At the invitation of a friend, they rented Dragon Rock, the former house of designer Russel Wright, still completely stocked with his now classic furniture and ceramics from the forties and fifties. "It was like living in a museum," says Maberry, adding that the constraints of having to tiptoe around chairs and tables fueled his impulse to find a place he and Walker could personalize.

Scott Walker and Phillip Maberry, center left, apply their passion for pattern to every inch of their rustic shack, center right. Above: The kitchen reverberates with fun-house colors. Top: Detail from a Maberry ceramic mural. Top right: Maberry's urn on a pedestal. Details see Resources.

Introducing the first luxury carpet created solely by accident.



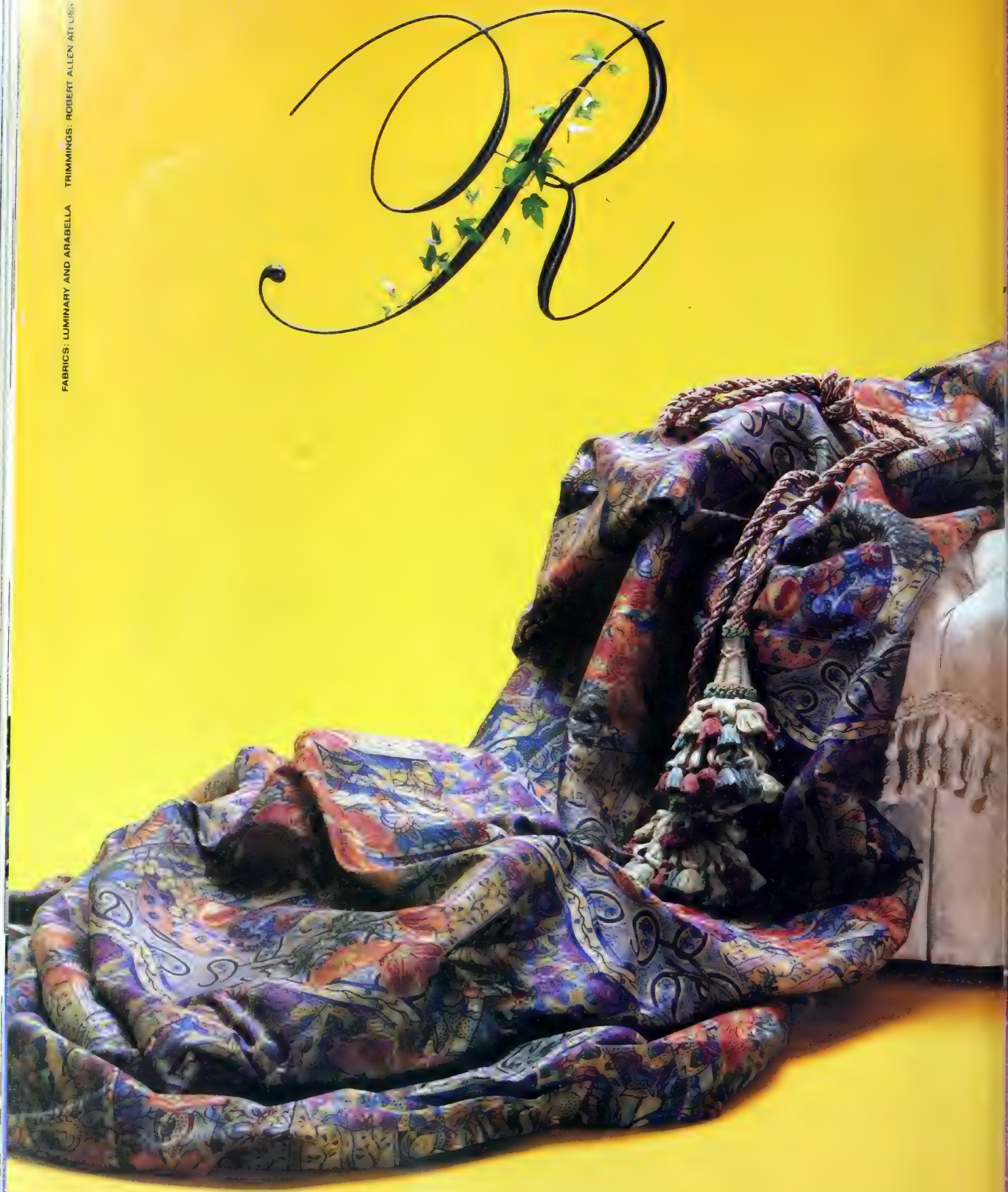
DuPont introduces the finest of carpets. For the worst of reasons. New Stainmaster Luxura.CM It isn't just plusher. Richer. More luxurious. It's also exclusively DuPont certified Stainmaster. (Not to mention it has passed rigorous tests of its wearability as well.) So ask finer carpet dealers for the lasting beauty of new Stainmaster Luxura. In its myriad styles and colors. And discover something remarkable in a first class carpet. The luxury of a second chance.



DUPONT
Flooring Systems

© The DuPont Company 1990

FABRICS: LUMINARY AND ARABELLA TRIMMINGS: ROBERT ALLEN AT HOME



R O B E R T

ATLANTA BEACHWOOD BOSTON CHICAGO DALLAS DANIA DENVER HOUSTON LAGUNA NIGU

EXCLUSIVE

FABRICS, FURNITURE

AND ACCESSORIES

AVAILABLE THROUGH

INTERIOR DESIGNERS

AND ARCHITECTS



A L L É N

S ANGELES NEW YORK PHILADELPHIA SAN FRANCISCO SEATTLE TROY WASHINGTON, D.C.

KARL KEMP & ASSOC., LTD.
ANTIQUES
Neo-Classical Antiques – Fine Empire and Biedermeier



29 EAST 10th STREET • NEW YORK, N.Y. 10003
TEL: (212) 254-1877 • FAX: (212) 228-1236

Decorate by the book or just relax and unwind.



Get ready for the most colorful programing in years. With Kohler® Color Coordinates,™ seven leading manufacturers have color-coordinated their products for easy, risk-free decorating in any bath or kitchen. A video is now available to outline this system.

To order the $9.95 video or free brochure, call 1-800-772-1814.

KOHLER® COLOR COORDINATES™

Even the eaves dance with Maberry's turned-on patterns, from faux bois to harlequin squares



A Maberry ceramic bust and wall mural made at the Love Shack.

Maberry and Walker have been leaving their imprint on the wilderness since 1984 when they purchased thirty-three overgrown acres surrounded by protected wetlands. Camping amid the skunk cabbage and giant ferns, they cleared trees, dug out the pond by hand, and began working wonders on the previous owners' abandoned log cabin. "It was dark and horrible," says Walker. "It was uninsulated, doorless, and nearly windowless," says Maberry.

Ten years later the battle continues for heat in the winter and breezes in the summer. But what the shack lacks in comforts it makes up for in aesthetics. The sagging roof now wears a smart coat of oversize black and white tar paper checks, and a cutout sun hangs over the blazing red door. Inside, a room the length of a bowling alley encompasses a living-sleeping area (furnished with a homemade Murphy bed) and kitchen, with a small studio and greenhouse tacked onto either end. "We undecorated for the video," confides Walker, surrounded by enough painted surfaces to please the Bloomsbury group. Even the eaves dance with Maberry's turned-on patterns, from faux bois to harlequin squares. And, as a reminder of the shack's day in the spotlight, there's glitter on the front porch. ♠



Look what we made for dinner.

If you'd like Queen Anne, Duncan Phyfe
or Jay Spectre at your table, they're available from Century Furniture.
Altogether, in fact, we offer 160 different styles of dining chairs and 65 impeccable finishes.
Including several faithful reproductions
from the collections of the Smithsonian Institution and British National Trust.
So why not call 1-800-852-5552 for more information,
or write Century Furniture, P.O. Box 608, Hickory, North Carolina 28603.
After all, nothing contributes more to a good dinner than the right company.

Century Furniture

Showrooms in Chicago; New York City; Houston; San Francisco; Los Angeles; Laguna, CA;
High Point, NC. Available through interior designers.

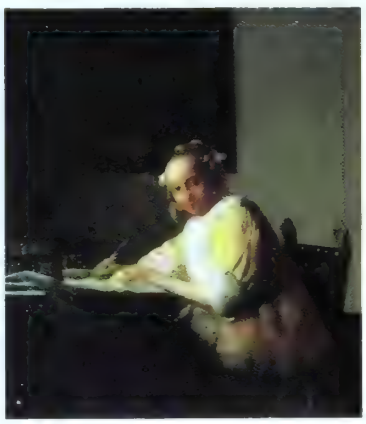




Old Masters in the New World

Dutch art was a prized commodity for nineteenth-century American collectors

BY JEROME TARSHIS



Peter Widener owned Jan Steen's *The Dancing Couple*, 1663, detail, top left, and Pieter de Hooch's *The Bedroom*, c. 1660, top right. Above: Vermeer's *A Lady Writing*, c. 1665, belonged to J. P. Morgan.

Before the Civil War most American collectors, flushed with national pride and enjoying few opportunities for travel abroad, concentrated on the art of their own country. By the 1870s, however, overseas travel was far more common. The relative decline of cultural insularity together with the rise of great new fortunes encouraged Americans to collect European old masters on a heroic scale. The Dutch seemed especially congenial; their art depicted a society that shared our respect for craftsmanship, hard work, and independent thinking. Between the end of the Civil War and the beginning of World War I, Americans bought an extraordinary number of seventeenth-century Dutch paintings. One third of the known output of Jan Vermeer, plus sizable portions of the work of Rembrandt and other Dutch masters, went from European to American collections in a few decades. Many of these works have been brought together in "Great Dutch Paintings in America," an exhibition organized by the Mauritshuis in The Hague and now on view at the M. H. de Young Memorial Museum in San Francisco through May 5.

With some exceptions, American collectors favored those aspects of Dutch painting that agreed with traditional ideas about the nature of American life. Then, as now, we thought of ourselves as simple straightforward people, mostly middle class, characterized by love of family, home, and nature. Pieter de Hooch's *The Bedroom* and similar paintings of middle-class interiors spoke of orderly houses in which everything was spotless if not luxurious. The mother was clearly not one of those sophisticates who appeared so often in French art and literature or in the novels of Henry James. The child could have



Finely Woven, Richly Detailed.

Presenting Pier 1's Savannah Collection. Handwoven wicker with a handrubbed, antique tobacco finish. Its traditional styling is perfect for your living room, bedroom or sunroom. Fitted with Harrington striped cushions. Toss pillows sold separately. For the Pier 1 store nearest you or to order our Idea Book, simply call 1-800-447-4371.

Pier 1 imports

A Place To Discover.®

Bruce® Fashions

A COLOR REVOLUTION





A Natural Palette of Color

The rich, exciting colors you've only dreamed of are now available in pre-finished hardwood floors from Bruce. Colors that let you bring the beauty of the outdoors into your home.

Easy-care, no-wax colors. All with the famous Bruce Dura-luster urethane finish.

See these fabulous floors at your local Bruce dealer. . . .on sale now for a limited time only!

For the participating Bruce dealer nearest you, call toll free. **1-800-722-4647**

In Canada 1-800-334-4064

Bruce® hardwood floors
A division of Triangle Pacific Corp
16803 Dallas Parkway Dallas, Texas 75248

epped into an American magazine illustration. A sober nkee could admire Vermeer's handling of light without needing to confront the overtones of frivolity and cadent living that emanated like the smell of incense om too much European art. Whatever the aesthetic nsiderations were, the people in Dutch art looked reasringly ordinary.

The period Mark Twain called the Gilded Age was aracterized by luxury hitherto unknown in America, t our conception of ourselves had little room for an artocracy of birth or manners. Dutch prosperity, like our wn, was based on trade; the Dutch were proud of having won their independence from tyrannical rule; and

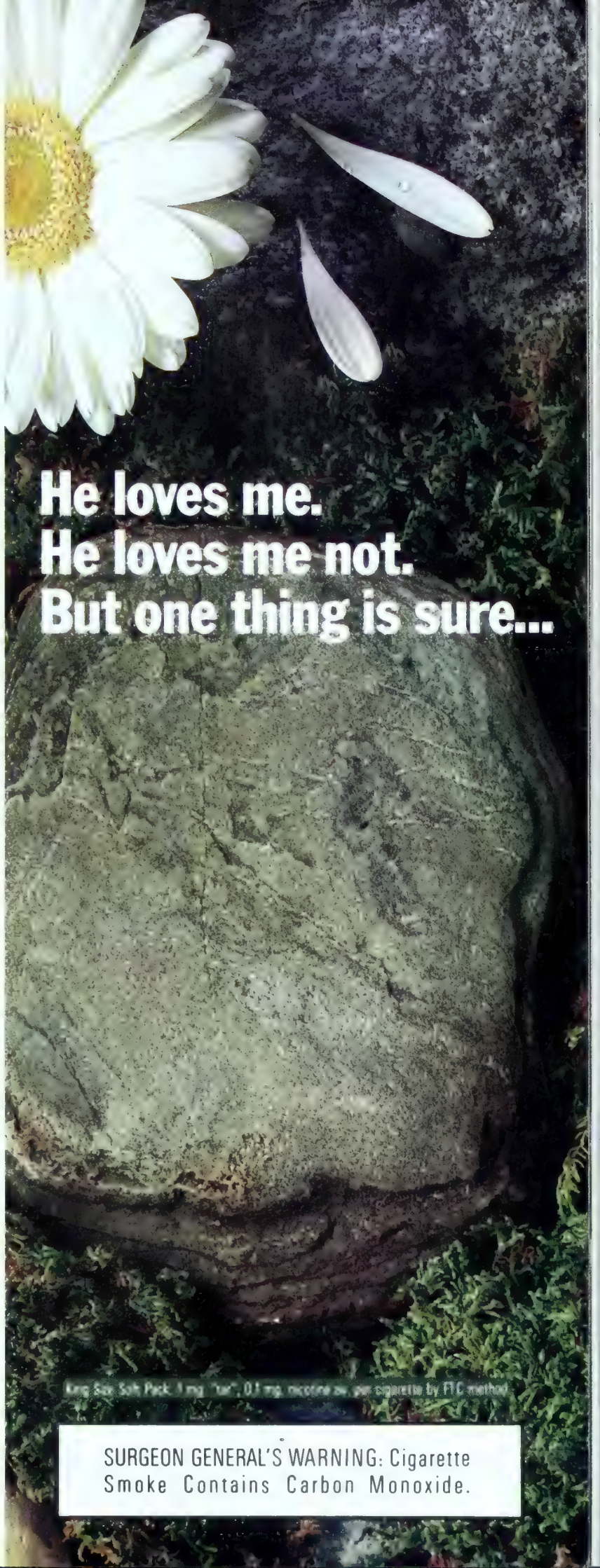
Americans found the people in Dutch art reassuringly ordinary

heir art seemed to reflect the kind of hard work and areful observation that a self-made man could understand. Among the most praiseworthy collectors of the Gilded Age were John G. Johnson and Benjamin Altman. Unlike the ordinary plutocrat in a hurry to acquire ultural legitimacy, they became their own experts, reading widely and supplementing dealers' advice with that f curators and art historians.

Johnson was the most successful corporation lawyer in he English-speaking world. Among his clients were such reat collectors as Peter Widener, Henry Clay Frick, and . P. Morgan. He could not outspend these men, but he ould make a different kind of collection. Instead of buying what dealers considered to be the very best, Johnson et out to make a broad survey of European painting. He had a special interest in Dutch and Flemish art, about which he became profoundly knowledgeable.

His willingness to study both art history and the workngs of the art market in exhaustive detail earned Johnson the respect of scholars and curators, who helped him find good paintings that seemed not quite splendid enough for multimillionaires. When the British critic Roger Fry was employed at the Metropolitan Museum, he wrote to Johnson about two panels by Quentin Massys: "They are so much your special kind of picture that I can't grudge them to you, though I wish our museum were enlightened enough to want them. They have that peculiar imaginative intensity and intimacy which I find to be the real note of your collection."

Unlike Johnson, Benjamin Altman, who founded the New York department store that bore his name, was a truly rich man. Nevertheless, he lived modestly, seldom traveled abroad, never married, and had few if any close friends. Altman seemed to live for nothing but his business and his art collection. Far from using his collecting as a means of social climbing, as so many other rich men did, Altman tried hard to avoid publicity. His reticence was echoed in the portraits he collected. A more typical



Noritake

Prestige Collection
White Bone China



Silk Winds

The Prestige Collection is an exclusive line available at selected retailers. For information on the Prestige Collection dealer nearest you, call 1-800-562-1991.
For a full color brochure about Noritake's Prestige Collection send $1 to Noritake PRESTIGE, 1538 Merchandise Mart, Chicago, IL 60654.

illionaire might have surrounded himself with the likesses of English aristocrats so that he could imagine nself a duke. Altman, by contrast, favored portraits of stere-looking Northern European merchants, who ovided a gallery of spiritual ancestors more like his real f than the usual Gainsboroughs would have been.

After Altman's death, a critic wrote, "His method of oceeding was the despair of dealers. When they ought a picture almost as good as sold to him there uld be hesitation, delay, and often what seemed like cillation. . . . Where it took Mr. Morgan barely five inutes to conclude a purchase of a painting for 50,000, Mr. Altman might have taken weeks and even



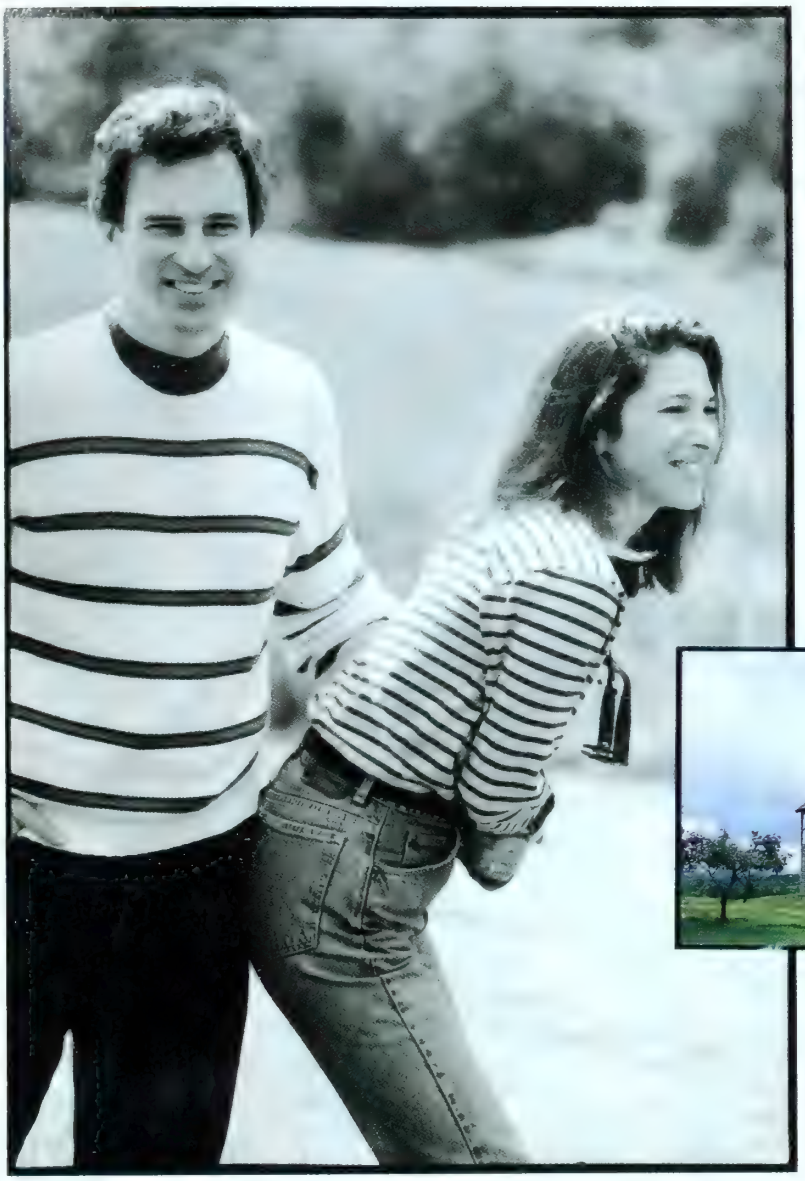
The private gallery behind Benjamin Altman's New York house.

onths for reflection and then have decided not to buy." hile he was making up his mind about Rembrandt's *Aristotle Contemplating the Bust of Homer,* Mrs. Collis P. Huntington bought it. Whatever an impatient dealer might y against Altman's idiosyncratic, almost scholarly style, did not prevent him from acting swiftly enough to acuire a superb collection of old-master paintings, most of em Dutch, in little more than a decade.

American collectors of Dutch painting tended to buy ortraits, interiors, still lifes, landscapes, and scenes of veryday life. But not all Americans shared this preference for Dutch simplicity. In 1869 the critic James Jackson Jarves, whose own collection favored the early talian Renaissance, wrote about the Dutch, "There never was a more purely mechanical, commonplace school f painting, combined with so much minute finish and fidelity to the ordinary aspect of things, heedless of *idealisms* of any sort. If it labored for any special end, it was hat of ocular deception. . . . They did not want art to each them ideas, but to represent things."

Jarves's acerbic observations go a long way toward explaining what his countrymen saw in Dutch painting. His descriptions of Dutch taste could apply to many Americans, today as well as yesterday. We tend to admire art hat displays mechanical skill and fidelity to the ordinary aspect of things. Those were the virtues of American art from its beginnings at least until the end of the nineteenth century. The realities of the Gilded Age—industrialization, slum housing, and sharp conflict between rich and poor—were at variance with the dream of a middle-class utopia, whether in Holland or in New England. In buying Dutch old-master paintings, collectors were acquiring art of genuine merit, but they were also endorsing the values of an earlier and simpler America. ▲







Elyn Zimmerman, left, with Kirk Varnedoe at their country retreat in Chatham, New York. Below: The artist's studio near the house.

Romancing the Stone

Sculptor Elyn Zimmerman mines a rich vein of inspiration in upstate New York

BY DODIE KAZANJIAN

We liked being around the Berkshires and wh the Berkshires have to offer, like Tanglewoo and Jacob's Pillow," says Elyn Zimmerma "but we didn't want to be too far away. So we drew a circ around New York City, taking in everything up to tw hours away, and Chatham was right on the edge of th circle." Elyn Zimmerman, an artist, is married to Kir Varnedoe, the director of painting and sculpture at th Museum of Modern Art. They live in a loft in Tribec but about four years ago they bought modest ranch house in Chatham, Ne York, for weekends and summers. sits on fifteen acres of rolling hills an fields that give them what they wan ed—"a place with a sense of spac around it" and a place that's only twen minutes away from Tangle wood and Jacob's Pillow. The also wanted something simpl that they could move right int Elyn explains, "We didn't wa to be tied to a house that re quired lots of attention becaus we both travel a lot."

Elyn has achieved consider able success in the area of art i public places. Last year she worked on commissions i Los Angeles, Tampa, San Francisco, and Birmingham Kirk has been in the limelight and the hot seat for his con troversial "High and Low" show at MOMA. "Chatham i the one place where we can relax and not worry about th phone ringing," says Elyn."I've been riding horseback Kirk rides his motorcycle. We take walks. We play tennis We're sort of anonymous here."

It's a small house with a big room with a big view of th distant Catskills and Berkshires. This room, which in cludes kitchen, living room, and dining area, is 1,00 square feet overall with an 18-foot-ceiling. One wall is al windows, another is all books. It's a room to be contem plative in. This contemplative quality is felt in Elyn' work—for instance *Marabar,* her visually alluring land scape of cut boulders and running water in front o the National Geographic Society's offices in Washing ton. The rocks are raw on one side and polished like a mi ror on the other. It feels as though the rocks and wate



Zimmerman mounded Florida coral rock for *Keystone Island,* 1989, at a Miami courthouse.


Treat yourself to a change of scenery with the latest design from Classic Traditions. Town & Country twin comforter, $85. Twin sheet, 200 thread count, $45. Drape, 84" long, $67. Blouson valance, $35.
ou'll feel right at home
ith Classic Traditions.
CLASSIC TRADITIONS™
JCPenney Fashion comes to life℠
ailable at most large stores. Or to place a catalog order, visit any JCPenney store or call toll-free anytime 1-800-222-6161.
ices higher in Alaska, Hawaii and Puerto Rico. Made in U.S.A. ©1991, JCPenney Co., Inc.





get down and rub your whole body against the earth

Becoming a public artist was a long process. Whe Elyn was starting out in California, she did research fo artists Robert Irwin and James Turrell for a project o perception. She also worked for a while as a waitress an later as a teacher at Cal Arts and other schools. In 197 she had a piece in the Whitney Biennial, and that's ho she met Kirk. He was then teaching art history at Colun bia University. "I was writing an article on photograph and Elyn's piece involved photographs an drawings," Kirk recalls. "It struck me as havir a relation to what I was saying. When Elyn sa the article, she wrote me a letter."

"He wrote back," she says, "and noted that if was ever going to do something in New York should contact him." A few months later sh was asked to do a piece at P.S. 1 and sent him a announcement. He called her. They had lunch "He said I would recognize him because he'd b holding an art magazine. I didn't expect him t be young and single and very attractive." Sh went back to the West Coast. They corresponded. She went to India, via Paris, where they saw one another again. Time passed. Back in L.A., Elyn had a couple of shows at Larry Gagosian's



Zimmerman's studio is a barnlike "room of one's own"

had been there long before the plaza was conceived.

The first thing Elyn did when they bought the Chatham house was to build herself a studio. She hired Williamstown architect Andrus Burr (of Burr & McCallum), a friend from Kirk's Williams College days. The studio looks like a barn with a lot of high windows. Inside, it's a spacious version of Virginia Woolf's "room of one's own"—the sense of isolation is both calming and cheering.

Elyn was born in Philadelphia in 1945. She grew up in Los Angeles, went to UCLA, majored in psychology, and ended up taking a master of fine arts degree under the painter Richard Diebenkorn. She started out as a painter herself, but almost immediately her work began to change. "It was the end of the sixties and pluralism was coming on strong. Painting was dead and art was not a commodity. These were the cardinal rules. Art was about experience. It was about changing your perception and about changing consciousness. It was like taking a drug—it let you into another world."

The idea of the great public space overwhelmed her when, as a college student, she visited the Pantheon in Rome. Similar epiphanies came at the Ellora cave temples in India, in the gardens at Katsura Imperial Villa in Kyoto, and among the stone walls and terraces at Machu Picchu. "These were I-don't-ever-want-to-leave, marry-me-to-the-rock experiences, where you want to

Broxton Gallery. But in 1978 she moved to New York and her career shifted into a higher gear. Several muse ums invited her to do installation pieces, and she did piece at the 1980 Winter Olympics in Lake Placid.

The relationship with Kirk Varnedoe also prospered They got married in 1983. "We had a hard time becaus we had different religious backgrounds," Elyn says. "W couldn't find anyone to marry us, so we had to get mar

With their chow, Tasha, above left, the couple face a view of the Catskills. Top: *Stalled Cairn*, 1990, at the Cold Spring, Minnesota, quarry Zimmerman regards as an extension of her studio. Above right: She carves granite for *Lithos*, 1991, in Los Angeles. Below: Light floods through studio windows twelve feet above the floor.



THE ART OF FINE PORCELAIN

LOVE UNSPOKEN BUT UNDERSTOOD

A guiding hand, an understanding smile. A sister. Someone to look up to, cuddle beside, come to for comfort. Footsteps to follow in. Lladró is about family, the people who mean the most. For the memories you share, the love, Lladró is among the things that last.



LLADRÓ®

Shown: "Big Sister" (L5735G), 6¾" high. For information, write to the Lladró Collectors Society, Dept. H2, 43 W. 57th St., NY, NY 10019.
When in New York City, please visit the Lladró Museum and Galleries at 43 West 57th Street.

©1991 Lladró USA, Inc.



Palette

Broad brush strokes border this porcelain dinnerware in a sudden flurry of delicate pastels. The durable Porto shape by Gerald Gulotta and the imaginative pattern by Jack Prince make this china versatile enough for everyday use or special occasions. Made for Block by SPAL, Portugal. Dishwasher and microwave-oven safe. Five piece place setting: $55.

For full color brochure, send 50c to:
Block China Corporation, 11 East 26 Street, New York, NY 10010



ried by a judge. Kirk comes from a Wasp family in Savannah—the Society of the Cincinnati, black-tie dinners, quail shooting, and all that. I grew up in a nice upper-middle-class Jewish family in L.A. When I came to New York, I barely owned a dress." (She barely does today; she prefers Levi's and Reeboks.)

Elyn and Kirk don't always agree on aesthetics. "He can argue very convincingly, but I've been able to convince him, too. I've been able to introduce him to art on the West Coast, and he's met a lot of artists through me. But I've met another generation of established artists through Kirk—people like Roy Lichtenstein and Ellsworth Kelly."

When Kirk was installing "High and Low" last fall, Elyn didn't stick around. She went to Spain. "I had a desire to see the caves at Altamira and I got back a few days before the show opened. I've been through Kirk's agonies of installation. He's very involved. The week before a show opens, he likes to be alone. So I thought that would be a good time to get out of his hair."

Being married to the most powerful figure in the modern art world doesn't necessarily help an artist's career. Dealers will always look at Elyn Zimmerman's work, but she can't sell anything to MOMA or be featured in a show there. Her work is growing and changing, nonetheless, quite independently. *Sanctuary*, her project for a cancer hospital in Tampa, was dedicated in March, and she's working on two other public commissions: a sculpture garden for the Birmingham Museum, in collaboration with architect Edward Larrabee Barnes, and an office plaza in San Francisco.

Elyn has turned down a couple of other commissions so that she can spend time in her studio working on drawings and large granite sculptures—a new direction for her. "This is not sited work," she says. "It's something that can exist on its own. Running around in airplanes all the time has been distracting. I'm really looking forward to spending more time in my studio." ▲



Chadwick Sofa
hwold Damask
rley Fringe
ze Sheer

Headquarters:
800 Central Boulevard
Carlstadt, New Jersey 07072
Telephone 201 438 8444

Lee Jofa/Groundworks/Chestnut Field Showrooms:
Atlanta, Boston, Chicago, Dallas, Dania, Denver, Detroit, High Point, Honolulu, Houston, Laguna Niguel, Los Angeles, New York, Philadelphia, Portland, San Francisco, Seattle, Washington, D.C., Toronto, Hong Kong, London.

The Mario Chronicles

The playwright finds her prince beyond the fringe

BY WENDY WASSERSTEIN

To me Mario Buatta is Henry Orient. I want to follow him everywhere—from his morning coffee (does he drink from a chintz cup?) to his early rounds chatting with clients, calming the doyennes of taste and taste wannabes, to his active afternoons signing sheets at Saks and licensing another honeysuckle potpourri. But not every girl meets her prince. Not every bobby-soxer gets a glimpse of her bachelor. The stars were in my favor when I had my night with Mario.

It all began casually enough. A few years ago I mentioned Mario in a cartoon I wrote for Valentine's Day. I was hoping he'd arrive at my one-bedroom apartment to be my prince of chintz. Shortly thereafter I was startled to find two chrysanthemum poodles awaiting me at my doorman's station. As I opened the card, I began hyperventilating, "It's from him! Royalty has recognized me."

Since that time, we've stayed in touch, casual friends wishing each other the best. But it took three years for me to have Mario for a visit in my apartment. Most girls, I hope, get to first base at a much quicker pace. I, however, had my reasons.

My decor can be best described as prolonged adolescent, late graduate student. My living room is a cross between a Smith College date parlor and the novelty section of the local import store. Of the four windows only one is covered by a balloon shade. On display are moving and talking toy cows, rabbits and, recently, a panda. At one point I collected fruit-shaped porcelain—lemon, apple, and grape pitchers—several of which rest on a shelf beside twelve stacking dolls from Moscow. It's a cozy well-intentioned apartment, but it's not the kind of place in which one feels compelled to entertain a decorator of Blair House.

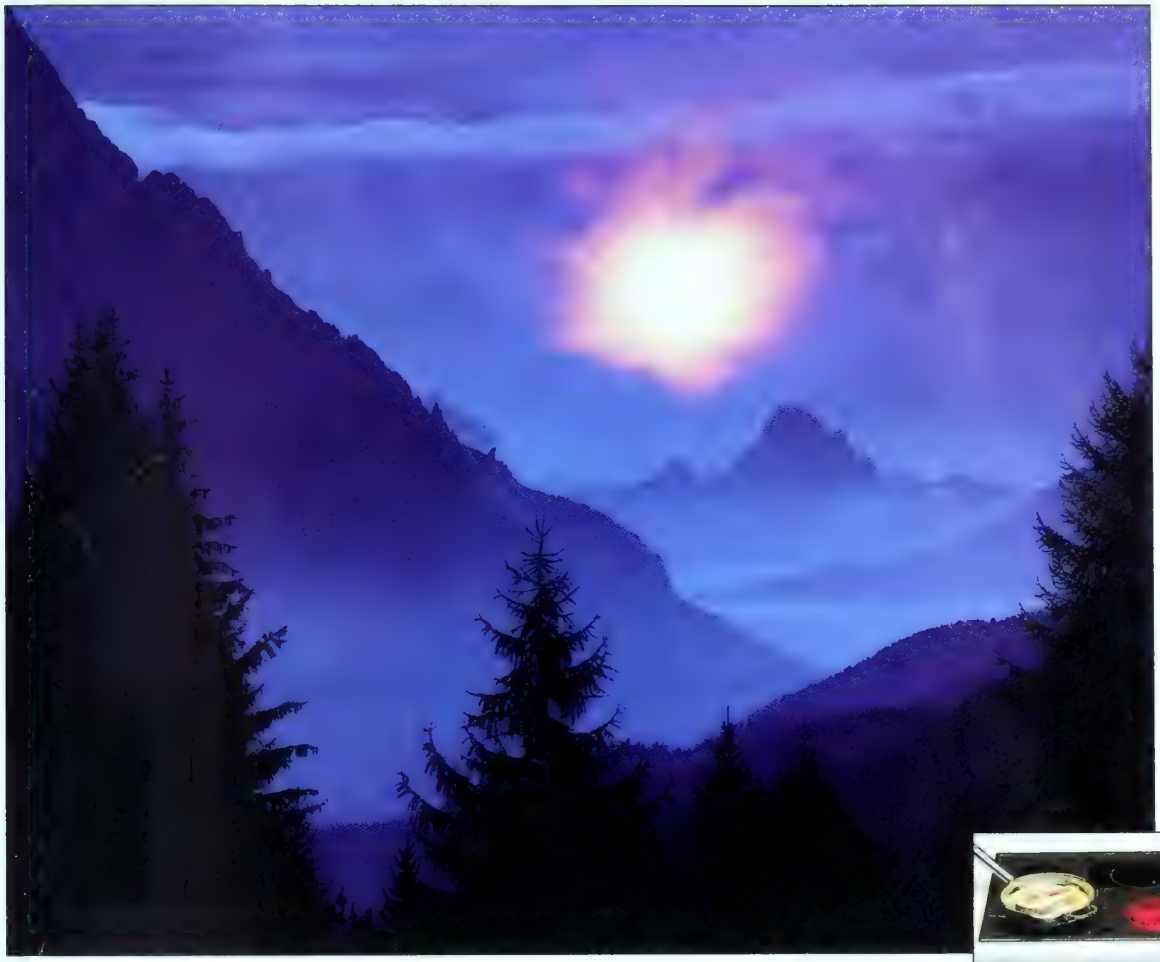
When I tell Mario the trauma of my youth, he vows to name a sheet after me



The day of Mario's arrival, Jeffrey, my cleaning person, makes me promise not to mention his name to the prince of chintz. "Please don't blame this apartment on me," he begs. I run out to the Korean deli and buy some roses to Edwardian the place up a bit. The roses wilt on the way home. At seven twenty the doorman rings. "There's a young man, a Mr. Bearatta, to see you." I hear Mario chuckling in the background. "That's right, I am a young man."

I open the door to see my prince wearing a striped shirt and his standard gentleman's blue blazer with a handkerchief in the pocket. He's carrying two dozen peach roses. Suddenly I wish I were Lauren Bacall in a sophisticated career-gal movie and

THE SWISS HAVE ALWAYS HAD AN APPETITE FOR BEAUTIFUL THINGS.





The designers who crafted Euroflair cooktops and ovens believe that beauty starts, but does not end, on the surface. So they designed a system that functions as elegantly as it looks.

In Switzerland, a menu might be French, German or Italian, so flexibility is a must. Euroflair surface cooking systems let you mix hobs, so the perfect heat source for any creation is at your fingertips. Start with a halogen cooktop for fast, precise cooking. Add a pair of gas hobs for sautéing. There's even an indoor electric grill and a high-volume downdraft ventilator.

Our ovens are equally appealing. With seven cooking modes, you're prepared for any culinary need. True convection provides quick, even baking of a delicate souffle or 25 pound turkey. The exclusive atomizer introduces moisture while baking for perfect, crusty finishes.

Since the entire Euroflair collection is modular, you can place individual hobs and ovens wherever they will be most useful. The design possibilities are infinite.

And with the backing of Frigidaire's national service network, you'll enjoy this beautiful relationship for years to come.

For information call 1-800-272-7992.

Euroflair®
Imported by Frigidaire.

A MODULAR COLLECTION OF EUROPEAN KITCHEN APPLIANCES.

© 1991 White Consolidated Industries, Inc.

I wish I could sweep into the room like Lauren Bacall and offer Mario a Manhattan. Instead I take his roses and offer him Diet Coke from a can

could sweep into the living room and offer him a Manhattan. But I'm not, so I take my roses and offer Mario a Diet Coke from a can.

We sit for a while and schmooze. He tells me his licensing ventures are going well and that he's moving beyond potpourri and into tabletops, linens, rugs, and lamps. I'm transported to my childhood when my father, a ribbon manufacturer, would pull out swatches from his pocket and solicit my opinion. In fact, the trauma of my youth was when Wendy Blue, a denim-look velveteen, became a discontinued line. I tell Mario my sad tale, and he vows to name a sheet after me. Wendella Rose, I suggest, has a Victorian feel. Only a true prince can make up for the miseries of early childhood.

Finally, we get around to discussing my apartment.

"So what do you think?" I giggle anxiously.

"Well," I see him gulp his Diet Coke. "I'd call it very early young lady. It certainly doesn't look like you had a decorator here."

"No, I didn't," I laugh. "I'm surprised you could tell."

"I like your paintings. Who did that one?" He points to a colorful still life of envelopes and a pitcher.

"It's by Polly Kraft."

"Sure, Polly Kraft. You know her? She married a terrific guy." Mario knows everybody. Mention a name and Mario can tell you stories.

The prince walks around the apartment. "Your apartment is full of meaningful objects. It's very personal. And I use a stationary bicycle to hang my pajamas, too."

For the first time I become huffy. "Those aren't pajamas. That's the hood of my honorary doctorate from Mount Holyoke."

"Well, that's personal, too," he covers himself. "And I like your grape shade. That's very nice." He is referring to my one shade that has a grape print from Clarence House. I believe it is what the doyennes of the Upper East Side and I have in common.

I'm tempted to ask him for a few hints, like if I moved the talking animals behind the sofa, would it give the room more light, but somehow I can't manage it. Instead we admit we are starving, though we both pledge to start a grapefruit diet tomorrow.

My prince and I stroll arm in arm to the restaurant. Mario always walks curbside to protect his lady friends from splashing carriages. Even on the mean streets of Manhattan he is the perfect gentleman. I remind Mario of the day I witnessed his coronation as king of the canines at a Macy's-sponsored benefit for the Bide-A-Wee Home. It's seldom one goes to dinner with a man who is simultaneously a prince and a king.

As we stroll past University Place antiques shops, Mario stops to inspect the goods. "I work all the time," he confides, and again I'm reminded of my father and his swatches.

"I work all the time, too," I giggle, "when I'm working. But doesn't that make you feel isolated?"

"Of course it makes you feel isolated," he says, taking on an older and wiser stance. "You just have to accept that."

Mario introduces me to the waiter at Il Cantinori as his ex-wife. The waiter is not amused. Mario furthers his confusion by explaining that I haven't been cashing my alimony checks and we're working out a settlement, so he shouldn't get angry if we throw food at each other.

We chatter through dinner about my writing, Mario's childhood in Staten Island, my stage debut as Queen Esther in Brooklyn and his

SHERRILL
furniture is available through these fine dealers

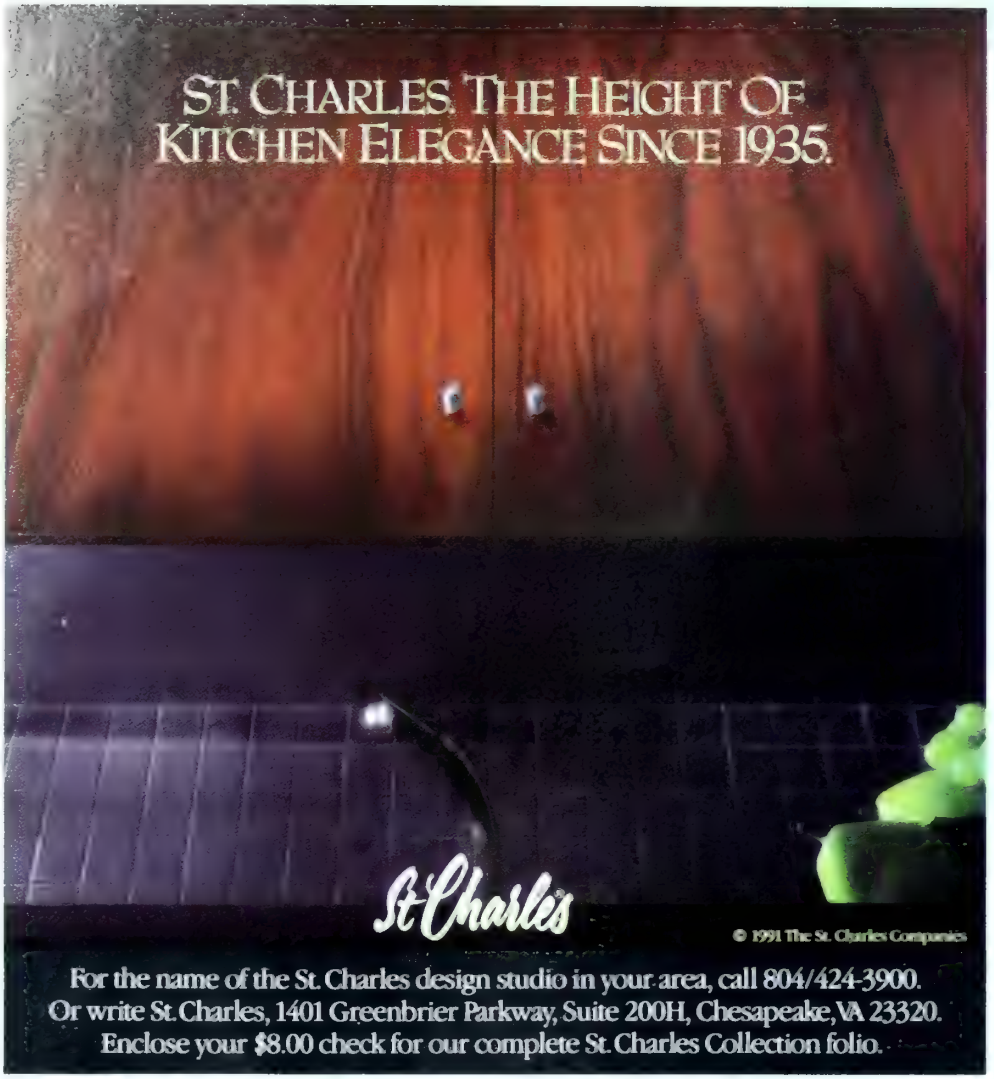
ALABAMA	**Birmingham Wholesale**, *Birmingham* **Kyser Furniture**, *Montgomery*
ARIZONA	**Breuners**, *Scottsdale & Phoenix* **Lou Regester**, *Phoenix*
ARKANSAS	**White Furniture**, *Benton*
CALIFORNIA	**Barker Brothers**, *All Locations* **Breuners**, *All Locations* **Carls Furniture**, *Long Beach & Laguna Hills* **Garrett's Furniture**, *Santa Barbara* **Higgins Furniture**, *Rancho* **J. Bain**, *Walnut Creek* **J. H. Biggar**, *Irvine* **Thompsons**, *All Locations* **V.J. Lloyd**, *San Diego & Solana Beach*
CANADA	**Muellers**, *Toronto (4 Locations)*
CONNECTICUT	**Wayside of Milford**, *Milford*
DELAWARE	**The Pot-Pour-Ri**, *Wilmington*
D.C.	**Woodward & Lothrop**, *Washington (All Locati*
FLORIDA	**Burdines**, *Miami (All Locations)* **Robb & Stuckey**, *Ft. Myers* **Worrells**, *N. Palm Beach*
GEORGIA	**Rich's**, *Atlanta (All Locations)*
ILLINOIS	**D. Edmunds Interiors**, *Burr Ridge* **Colby's**, *Lincolnwood* **Marshall Fields**, *Chicago (All Locations)*
INDIANA	**Meridian Showroom**, *Carmel*
IOWA	**Younkers**, *Des Moines*
KENTUCKY	**Henderson Hardy**, *Sheperdsville*
LOUISIANA	**Hurwitz-Mintz**, *New Orleans*
MAINE	**Youngs**, *Portland*
MARYLAND	**Woodward & Lothrop**, *All Locations*
MASSACHUSETTS	**Bradford**, *West Concord (All Locations)* **Grand Rapids Furniture**, *Boston*
MICHIGAN	**J.L. Hudson**, *Detroit (All Locations)* **Klingmans**, *Grand Rapids*
MINNESOTA	**Daytons**, *Minneapolis (All Locations)*
MISSISSIPPI	**Batte Furniture**, *Jackson* **Malouf's**, *Greenwood*
NEBRASKA	**Allen Furniture**, *Omaha*
NEW JERSEY	**Brielle Furniture**, *Brielle* **Huffman-Koos**, *N. Hackensack (All Locations)*
NEW YORK	**A B C Furniture & Antiques**, *New York* **L. & J.G. Stickley**, *All Locations*
NEVADA	**Breuners**, *Reno & Las Vegas*
NORTH CAROLINA	**Boyles**, *Charlotte & High Point* **The Country Shop**, *Hickory*
OHIO	**Brewster & Stroud**, *Chagrin Falls* **Harrison's Fine Furniture**, *Lakewood* **Higbee's**, *Cleveland* **Lazarus**, *Cincinnati (All Locations)*
OKLAHOMA	**Brown Furniture**, *Shawnee*
OREGON	**M. Jacobs**, *Eugene*
PENNSYLVANIA	**Arthur Moser Assoc.**, *Pittsburgh* **John Wanamaker**, *Philadelphia (All Locations)* **Joseph Horne Co.**, *Pittsburgh* **Lush Brothers Inc.**, *State College* **Russell's Country Manor**, *Waterford*
SOUTH CAROLINA	**Southeastern Galleries**, *Charleston* **James L. Tapp**, *Columbia*
SOUTH DAKOTA	**Baer's House of Quality**, *Sioux Falls (All Locati*
TENNESSEE	**Bradford Furniture**, *Nashville* **Bradford Showroom**, *Memphis* **Parkway Galleries**, *Bristol* **Total Concepts**, *Chattanooga*
TEXAS	**Browning Brothers**, *Corpus Christi* **Ellison's**, *Ft. Worth* **Gabberts**, *Dallas & Ft. Worth* **Howell's Home Furnishings**, *McKinney* **John Williams Interiors**, *Austin & San Antonio* **Spears**, *Lubbock* **Stowers**, *San Antonio* **Suniland**, *Houston*
VIRGINIA	**Colony House**, *Arlington* **Willis Wayside**, *Virginia Beach* **Woodward & Lothrop**, *All Locations*
WASHINGTON	**Ken Schoenfeld Furniture**, *Tukwila* **Ken Schoenfeld**, *Olympia* **Selden's**, *Tacoma*
WISCONSIN	**Schauer & Schumacher**, *Green Bay* **Steinhafels**, *All Locations*



THE SHERRILL REPUTATION

Meticulous craftsmanship, superior construction using only the finest materials, exquisite fabrics painstakingly hand tailored, value beyond price . . . fine occasional and upholstered furniture from Sherrill.

Sherrill Furniture Company, Dept. HG51, PO Box 189, Hickory, NC 28603



For the name of the St. Charles design studio in your area, call 804/424-3900.
Or write St. Charles, 1401 Greenbrier Parkway, Suite 200H, Chesapeake, VA 23320.
Enclose your $8.00 check for our complete St. Charles Collection folio.

AVERY BOARDMAN LTD

MANUFACTURERS OF CUSTOM SOFAS AND SOFA BEDS

Plants on East and West Coasts
NEW YORK D&D Building, 979 Third Avenue, N.Y. 10022 (212) 688-6611, 9:30-5:00 Monday thru Friday
LOS ANGELES Pacific Design Center, Green Bldg. Space 888, 8687 Melrose Ave., CA 90069 (213) 659-1660, 9:30-5:00 Monday thru Friday

Kaplan & Fox, Inc., Boston Design Center, Boston, MA 617-482-6600
Callard-Osgood Ltd., 1611 Merchandise Mart, Chicago, IL 312-670-3640
Turner, Greenberg Associates, inc., 1855 Griffin Road, Dania, FL 305-925-8303
Boyd-Levinson & Co., 1400 Hiline Drive, Dallas, TX 214-698-0226
Boyd-Levinson & Co., 5120 Woodway, — Suite 111, Houston, TX 713-623-2344
The Rist Corporation, 300 D Street S.W., Washington, D.C. 202-646-1540
J.M. Associates, 680 Eighth Street, San Francisco, CA 415-621-4474
Ernest Gaspard & Associates, 351 Peachtree Hills Ave., N.E. Atlanta, GA 404-233-8645
Wroolie & Lo Presti, 1108 Auohi St., Honolulu, Hawaii (808) 523-5553
Arredamenti Girardi, Via Ettore Rolli, 24A 26, Rome, Italy



Brochure on Letterhead Requested • 164 Color Page Catalogue and Price List — $38.00 Credited Thru Your Interior Designer or Architect

friendship with the playwright Paul Zindel. In a way we are two kids from New York City boroughs still surprised to be in Manhattan. And for all of Mario's friendships with the silk-stocking set and parties at Mortimer's (during one of which Sister Parish mistook me for the pastry chef), there is something unpretentious and hardworking about him.

"We've decided to reconcile," Mario informs the waiter. "We're taking a second honeymoon."

For the first time that evening the waiter smiles and says, "Mr. Buatta, I believe you're a friend of my in-laws." Sure enough, the waiter is married to the daughter of a very social couple from San Francisco whom Mario just saw in London. This is a prince who knows all his subjects. We both shake the waiter's hand and apologize for giving him a hard time.

As we stroll home, we stop at a newsstand for a quick look at a magazine piece on Mario's latest product line. We compare notes on what it was like to be interviewed by Steve Doocey on NBC's *House Party*. Mario decorated with sheets, and I gave advice on no sex and the single girl.

My date kisses me on the cheek in front of my doorman and says he's glad we've become friends. I remind him that I'm already his ex-wife.

The night after our date I am in John's Pizza in Greenwich Village with two painter friends. As we sit discussing life, art, and pepperoni, who should stride past our table in blue blazer and elegant handkerchief but Mario. We blow kisses and he says he is meeting the editor of *The New York Times* "Home" section.

"Who is that guy?" My friends don't recognize him from our downtown circles.

"That," I say with pride, "is my prince of chintz."

"How well do you know him?"

"Let's just say one of my prize possessions is my Mario Bearatta." Which is, by the way, a chintz teddy bear that has proudly joined my very early young lady decor for very personal and romantic reasons. ♠



VERRERIE CRISTALLERIE D'ARQUES. FRANCE

DURAND INTERNATIONAL, WADE BLVD., MILLVILLE, N.J 08332
For further information, please contact: 1-800 -334 5014 or 609-825 5620

"Available in department stores and giftstores"







Salo, above, in his studio with works in progress. Far left: From his Eunuch collection, a bottle contained in metal mesh and two Marius wineglasses. Left: Valley of the Kings covered boxes from Pro Arte's line of limited-edition pieces. Below: Salo's striped version of the classic Greek amphora. Details see Resources.

World Glass Act

Designer Markku Salo expands Finnish traditions for an international market

BY SUSAN GOLDBERGER

A five-hundred-pound multicolored glass bird, its belly full of glass sand, hovers above the fragile treasures of the Finnish Glass Museum in Riihimäki. Thirteen feet wide from tip to tip with wings that flap electronically, the bird reflects the unbridled imagination of its creator, thirty-seven-year-old Markku Salo. Not all of Salo's flights of fancy are on so grand a scale. Most of his time is spent designing tabletop glassware for serial production at Nuutajärvi, Finland's oldest glass factory and one of its most respected.

Tucked away in the woods ninety miles northwest of Helsinki in an unimpressive compound of buildings, Nuutajärvi nonetheless manages to turn out as many as 4,000 Luna tumblers or 6,000 Päivikki bowls a day. Eighty percent of the glass is hand-blown by thirty blowers, who year after year earn the top awards in the Scandinavian glassblowing championships.

When Markku Salo isn't in the factory directing a blower, he can be found in a studio crowded with curious glass objects: jewel-colored bottles suspended in wire-mesh netting, boxes with frosted gridlike patterns, and tiny vessels with ballooning bodies and narrow necks perched on delicate wire tripods. Salo, like much of his work, is mysterious. He guardedly dismisses his personal background and possible influences as "irrelevant." After graduating from the University of Industrial Arts in Helsinki in 1979, he spent four years heading the design department of a Finnish electronics company. He worked mostly in plastic and steel, designing everything from lamps to TVs. His current position in the forefront of glass design, it seems, is something of an accident: "I answered an ad in the paper." According to Salo, "It's the thinking, not the material, that's important—if you have the right thinking, then you can handle all materials."

The countless series of bowls, vases, candlesticks, plates, and other glassware he has designed since 1983 have been internationally recognized; his latest honor is the Georg Jensen Prize he received last year. Salo's great passion, however, is the unique pieces he designs alongside his tabletop prototypes. It is with these one-of-a-kind artifacts that he continually reaches beyond the existing boundaries of his craft. The thirteen-foot-high glass tent he created for the 1990 NordForm exhibition in Malmö, Sweden, exemplifies his attempt to transcend the conventional idea of the individual glass object by creating a complete glass environment. The crystalline tent, reinforced by a metal frame, is made of many irregularly shaped pieces of colored glass enveloped by large transparent planes. Asked what's next, he shrugs. "If you know what you will make before you make it, it is very dull." And Salo's work is never dull. ▲



They kind of grow on you.



Diamonds. Perennial favorites. The Diamonds of Distinction Award honors the best in American Design. Check this page each month for the new winners. Or cheat and send for a free booklet showing the entire year's winning pieces, priced from $5,000–$15,000. In the U.S. and Canada, call 800 926-2700, ext. 591. A diamond is forever.

May Winners • Diamonds of Distinction

Dining In and Out of the Loop

Chicago architects and designers pick their favorite restaurants

BY STEVEN REDDICLIFFE











Stanley Tigerman, top, toasts the risotto at Parrinello. Above left: Bruce Gregga takes in Kiki's country ambiance. Above: Holly Hunt holds forth at Sole Mio. Left: Club Lago's hearty tavern fare lures John Himmel for lunch.

Pizza. Everybody knows about the deep-dish pizza served in dens with names like Uno and Due. And Italian beef sandwiches. And steaks and chops from all that hog-butcher-to-the-world, city-of-big-shoulders recitation taught in school. But there's considerably more to Chicago dining, as Chicago diners will be more than happy to tell you. They'll provide all sorts of lists—by cuisine, by price, by neighborhood, by hour of the day. Thai. Moroccan. Peruvian. All kinds of Mexican. Not so plain, not so simple midwestern. A full plate, in other words. And to get a full picture, we talked with a number of Chicago architects and interior designers who have an eye for the telling detail and a taste for just the right flavor. Here's where they go—and why.

Stanley Tigerman

Architect, Tigerman McCurry

I eat at a place right down the street, Parrinello, on Wells Street, owned by a friend of mine. Salvatore Parrinello is one of the best chefs in the city. He makes a great risotto.

I go to Avanzare for the veal cutlet, period. And to Gene & Georgetti, because it represents old Chicago. I order the steak or their garbage salad, which includes everything—shrimp, salami, mozzarella, garlic, oregano, black olives. Whether I get the steak or the salad depends on how serious I am about my diet.

Holly Hunt

Design showroom owner, Holly Hunt, Ltd.

I really want to go to a place where the food makes me hum, and the restaurant called Sole Mio, which Bruce Gregga did, is one of them. As far as the room is concerned, you don't walk in and think "designer." In other words, he did the right amount of nothing. It's in the Lincoln Park–DePaul area, in an old building with a tin ceiling and dark wood. Although Sole Mio is Italian, it's not heavy Italian. I usually get the grilled chicken.

I like Gordon, too. Not only does it have a gorgeous ambiance, but the food changes with the season. Restaurateur Gordon Sinclair keeps a step ahead, but it's not

The CORIAN® Worktop Concept.
Because Good Kitchen Design Is Greater Than the Sum of Its Parts.



Cabinets by Rutt Custom Cabinetry.

Imagine it. Design it. The flexibility of CORIAN allows you to create the kitchen of your imagination.

A CORIAN countertop together with a CORIAN sink, in any location, completes a seamless worktop for function and beauty. And the combinations are almost endless. Additional design flexibility is provided by a wide range of edge details and sink placements to further express your lifestyle.

Since Du Pont CORIAN is nonporous, stain-resistant and exceptionally durable, whatever you create will look new for years to come.

Your Authorized CORIAN Dealer, a design professional, is specially trained to help you make imagination a reality. For the name and address, call 1-800-4-CORIAN, check your Yellow Pages or write to Du Pont, Room G-51528, Wilmington, DE 19801.

CORIAN®

DU PONT

"STAINLESS STEEL REFLECTS THE ELEGANCE AND COLOR OF ITS SURROUNDINGS."

—Martha Kerr, CKD CBD
V.P., Neil Kelly Designers/Remodelers
Portland, OR



© 1991 Elkay Manufacturing Company

overdone. One of the best things I ever had there was grilled tuna with black bean and avocado sauce. It tasted so good I was humming.

Agustin Fernandez
Architect, Fernandez & George

In terms of food and decor, I like going to Bice. There are no gimmicks. The design is understated and elegant, and the palette is very soothing—a soft peach that makes everyone look good and goes nicely with the white cotton tablecloths. (No paper, thank you.) The carpaccio is incredible, and so is the special. They also do great lamb chops. It's a marvelous restaurant, conducive to business at lunch and pleasure at dinner.

John Himmel
Director, Richard Himmel Antique & Decorative Furniture

I'm a rare bird. I love going to dives. Chicago has a history of taverns that serve the best food you can find anywhere. They're post-Depression, echo-deco places with great back bars. You don't have to have a shot and a beer to enjoy them either.

One is Club Lago, at Orleans and Superior. It's a downscale survivor in an upscale neighborhood—a wonderful dive. I have the executive salad—plenty of anchovies and Gorgonzola cheese. If I order it at lunch, I don't see customers in the afternoon. There's also Bishop's Chili Parlor on 18th Street. It's an institution. The only question they ask here is, regular bowl or chili mac? It has a counter that's used strictly to dispense chili, and the place has gone through three layers of linoleum.

Bruce Gregga
Decorator, Bruce Gregga Interiors

I go to Kiki's Bistro, a restaurant I designed on the near North Side. It's like a country inn in the city—very relaxing with wood floors, banquettes, and a beamed ceiling. The sound level is not screeching, perfect for conversations. The food is lovely, especially the roasted chicken and the calves liver. They also have a teeny pizza that's particularly tasty.

Joe Meisel
Architect, Meisel Associates

Café Spiaggia is one of my favorites. The menu is small, so the kitchen tends to get extremely creative. Last night I had a calamari steak, but normally I have one of their special calzones. That's a standard treat. The restaurant was positioned in some leftover space, and the way it's been broken up, there are lots of intimate compartmentlike areas to sit.

For a quick and easy meal I go to Rocky's, a fried seafood stand in an old bait shack overlooking Navy Pier, open only during the warm months. It's really just a trailer that sits on a turning basin, serving fried clams and shrimp. It's alfresco dining—you sit outside and watch people in sailboats come in from Lake Michigan and pick up their food.

Howard Decker
Architect, Decker & Kemp Architects

Tallgrass in Lockport is fantastic. The restaurant is in a historic canal town about forty minutes outside Chicago, a pilgrimage that's worth



he taking. It's in an old landmark Victorian storefront on State Street. The food is French nouvelle and is as fine as any I've had in Europe. They make a seafood mousse that's sensational. Duck in an incredible sauce. An extensive selection of wines. These guys do their homework.

Laurence Booth
Architect, Booth/Hansen & Associates

The Frontera Grill is spectacular. It's run by a couple who spent a lot of time as anthropologists traveling through Mexico getting to know the agricultural economy. In the process they learned a great deal about the cultural origins of Mexican food. The range of tastes, the subtlety and sophistication of the menu—it's really quite amazing. This is not kitsch; it's authentic. It's like discovering a whole different country.

George Pappageorge
Architect, Pappageorge/Haymes

My favorite restaurant is Thai-aree House, at Addison and Milwaukee. It's a little hole in the wall decorated with travel posters and pictures of fruits and vegetables. Very down-to-earth. The owners have a genuine interest in pleasing their customers—you can see it on their faces. I get the Pa Nang, which is chicken, beef, or pork in a tangy coconut sauce.

For vegetarian, there's the Chicago Diner on Halsted. The sensitivity to detail is in tune with the attitude of a fifties diner. Their bottle cooler is the old reach-in type, and all of the appliances have a vintage look. I have scrambled tofu, or a future-burger made with okra, carrot, celery, and couscous on multigrain bread. It's a cool place with a different attitude about what the right diet should be for this small planet.

Joe Gonzalez
Design Partner,
Skidmore, Owings & Merrill

I go to casual spots a lot. One of the main criteria is that my three-year-old is comfortable. Big John's, a pub around the corner, is comfortable. Great burgers. Light things. The people are authentic, the atmosphere is friendly. It's my Cheers.

In the medium-priced category, there's Un Grand Café on Lincoln Park West, Lettuce Entertain You's French brasserie. It has a lively, bistro-like atmosphere, with a terrific crowd for people watching. The steak and pommes frites is excellent.

In terms of fancy places, I prefer Le Ciel Bleu, at the top of the Mayfair Regent. I have an affinity for a classy restaurant in a top-notch hotel, and this one has a lot of old-world charm. The view across the lake is unmatched. I usually choose the veal or the chicken.

Stuart Cohen
Architect, Stuart Cohen & Associates

I won't order ribs in any restaurant, in any city, except Carson's in Chicago. It's their barbecue sauce—it's truly remarkable. Their coleslaw is sweet and creamy; I never tasted it as good anywhere else. And their potato skins—they must deep-fry them after they bake them because they're so crispy. This is a hearty dinner. ♠

(For a list of the restaurants' addresses see Resources.)



Wegman and His Wags

The artist curls up with Battina and Fay, his canine muses BY MICHAEL J. ROSEN



I am greeted at William Wegman's studio in New York's East Village by Battina, an exuberant young Weimaraner, and a deeper barking somewhere beyond a colonnade of lighting equipment, fabric bolts and pillars of background paper. I follow a human voice into a vast two-story room where Batty's mother, Fay, reclines on a chaise like an odalisque, encircled by rhinestones, fun fur, reflector umbrellas, and four attentive human beings. Fay tosses another salvo of barks over her shoulder, then resumes work.

Wegman has enjoyed a prolific few years, with many one-man shows, magazine features, and a major monograph, *William Wegman: Paintings, Drawings, Photographs Videotapes*, published by Harry N. Abrams, for his retrospective that originated in Europe and will travel to Boston, Houston, and Sarasota. A new show, of Wegman's photographs, is currently at the Neuberger Museum in Purchase, New York, through June. This morning he's shooting at home instead of at the studio where his large-format photographs are created. Today's assignment is for *The Company of Dogs*, an anthology of short stories about companionship whose profits will benefit the welfare of dogs. As the book's editor, I'm in the studio to observe the controlled whirlwind of dogs and props: one idea teasing another in the hope of capturing the right mix of the studied and the spontaneous, the antic and the classic.





William Wegman, top, with his two best friends. Center: The loft is home to man and beast; the refrigerator holds chartreuse tennis balls. Fay and Batty at work, left, and at rest, above.

Fay sports a bonnet supplied by fellow artist Robert Kushner. Batty forms a bridge on a baroque end table. Both dogs balance on a velour chair—now Batty is turned upside down. With each pose, Wegman tugs the dogs' limbs, tilts their heads like flowers in a still life. I'm stunned at the dogs' patience and pliability. "They get Jello-y," Wegman explains. "The hard thing is to trick them back into their muscles, to get their eyes to pay attention." Indeed, gesticulating behind the Hasselblad, Wegman coaxes, "Here, Fay. Look, sweetie. Outside? Where's your ball? Here it is," until her wide topaz eyes greet the camera. His training method? "It's watt training. You say 'stay,' and then nearly 20,000 watt-seconds of light hits, and it's like God almost. And then everyone says, 'Good dog, good dog.' "

Such ingenuousness and good-natured irreverence pervade the rest of Wegman's house. Nothing's off-lim-


BAILEYS®
THE BAILEYS®
CREAM SHAKE
One part
Baileys
blended with
two parts
Häagen-Dazs®
Vanilla
ice cream.
BAILEYS
ORIGINAL IRISH CREAM
ORIGINAL IRISH CREAM
Häagen-Dazs®
VANILLA
ICE CREAM
Baileys Original Irish Cream Liqueur.® Imported by © 1991 The Paddington Corporation, Fort Lee, N.J. 17% alc. by vo
Häagen-Dazs is a registered trademark of The Häagen-Dazs Company Inc.



I begin to think of the Weimaraner as the nude of the dog world—sensuous lines, elegant postures

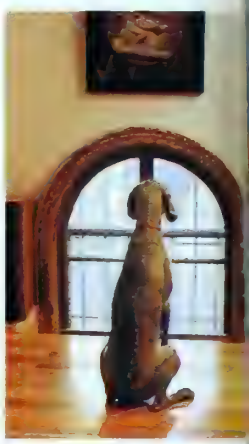


its—not for the art and not for the dogs. Home and st dio to both humans and canines for leisure and work, t space possesses a singular look: accessible, curious, re erently childish, and dense with ephemera.

For Wegman, discovery reigns above the designed, t fortuitous above the fashionable. His house is leftove from shooting assignments, impulse items from thr shops, and foundlings from neighborly renovations. B yond an occasional incidental—a yard of fabric, for e ample, or a Halloween mask—Wegman is disincline toward purchasing. Half in jest, he confesses to bein "miserly." Besides, he concludes, "the dogs are going ruin whatever it is anyway."

The only constants in Wegman's flux of furnishin are the Weimaraners, the compact discs that are sca tered like dust on most flat surfaces, and a few featur from the previous occupants: a Jewish Orthodox co gregation, established in 1900, and later a Ukrainia social club. "When I moved in, there were the staine glass windows with missing panes, the chandelier, th yard, and the back door—and a plastic Christmas tre and an upright piano, compliments of the Ukrainians."

The photo session resumes, and so do the distraction continual phone calls, messengers, the double-parked car, a check for Agfa. Suddenly, a frantic French bulldog barges in through the back door and scurries onto the set. Wegman's assistants steady the Weimaraners and brace the teetery equipment, but before they can apprehend the intruder, it knocks a lighting boom through the paper backdrop, Batty joins in the chase, and Wegman adds, "This would make a pretty good video."



Battina, patient and pliable, responds to Wegman's coaxing. She lies upside dow on a favorite chair, above left, executes a difficult balancing act, left, and above, contemplates the great outdoors.

Before we continue, Wegman poses the bulldog for an impromptu portrait, and after a minute of fidgeting, the dog, sensing six pair of eyes on it, actually poses, its pink tongue panting furiously in what is unmistakably a smile. Then, as if on cue, a voice from the courtyard calls, "Tiger, Tiger," and th dog dives from the chair and races out the door. "Not bad debut," Wegman announces, and I realize that thi nonplussed responsiveness is very close to the genius o this man's work.

Dogs have always shared Wegman's life. When he wa seven, he found a beaglelike mutt squirming in hi Christmas stocking; that dog lived for twenty years Then came Man Ray, the dog of Wegman's original Po laroids and videos, the dog of *The Tonight Show*, art jour nal covers, and Wegman's monograph *Man's Best Friend*

"I didn't really want a dog," says Wegman, but onc

As I See It #11 in a series
Dominique Isserman
'Line for Line'
B/W Photography



THE BOLD LOOK
OF **KOHLER**.

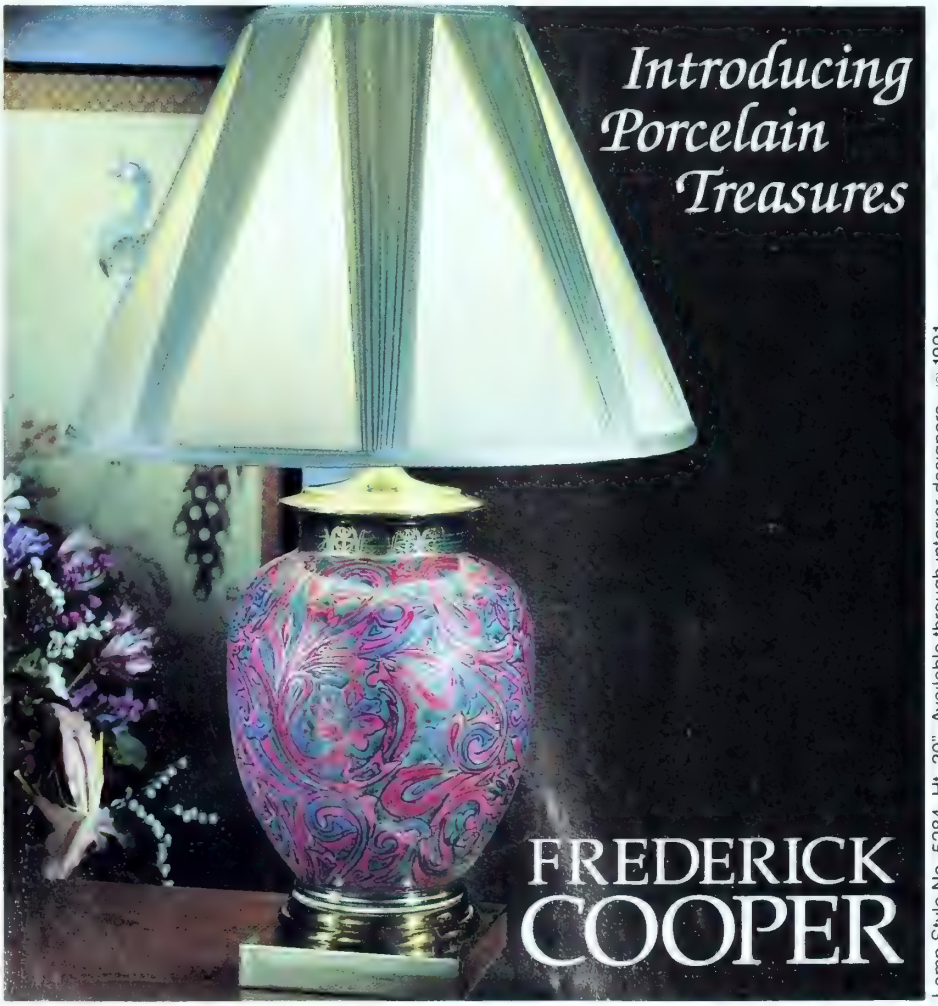
An awakening. On the left, the grace of our San Raphael™ Lite™ 1½-gallon toilet. A fresh statement of form and function. On the right, the warmth of a morning sun. See Yellow Pages for a Kohler® Registered Showroom. For complete product portfolio and idea book, send $8 to Kohler Co., Dept. A90, Kohler, WI 53044 or call 1-800-4-KOHLER, ext 901.

©1990 by Kohler Co.

Fresh from Royal Worcester's English Garden, Arcadia oven-to-tableware. A pattern of such universal appeal that it marries beautifully with any dinnerware pattern for elegant entertaining. At Saks Fifth Avenue, all stores. Royal Worcester, Forty One Madison, New York 10010

ROYAL WORCESTER.





Colors of hand painted lamps may vary from printed reproduction.

Lamp Style No. 5284 Ht. 30" Available through interior designers. © 1991

Frederick Cooper Inc., 2545 W. Diversey Ave., Chicago, IL 60647

Man Ray arrived, Wegman applie his art as well as his affection. He ha just moved to California, and, h says, the "new puppy and the ne camera and the new town—every thing came together." What's more Wegman continues, "Ray broke th ice and the obnoxiousness of puttin yourself on TV—you know, yo draw attention to yourself, but yo can deflect it with a dog." Althoug the Weimaraner was only one aspec of Wegman's photography at th time, he was a "gray neutral dog an he lent himself—he could follow an direction I happened to be going."

Ray died in 1982 and Wegma subsequently lost two other Weima raners. His present dogs have gone beyond Polaroid sessions and gallery exhibits to appearances on *Good Morning America*, MTV, *Sesame Street*, *Saturday Night Live*, dust jackets, and Gap clothing ads.

Toward the end of a long day of shooting, I begin to think of the Weimaraner as the nude of the dog world—sensuous lines, elegant postures—and I mention this. "Now I understand," Wegman says with mock astonishment. "When I was putting photographs up at Penn Station on these big light boxes, this guy said, 'Hey, is this for *Playboy*?' It was the most abstruse comment, but you're right, they are nudes."

The two nudes join us for a rewarding bit of ball-chasing, and I have a sudden glimpse of all us amateur photographers dressing up our family pets for a snapshot. I leave Wegman's studio thinking of the enormous confidence it requires to walk into the den of the amateur and vanquish the demons of doggy clichés. Yet Wegman's photographs depart from the family snapshot by the same magnitude of difference that distinguishes his 20-by-24-inch Polaroids from the amateur's versions. More than the family pet, Battina and Fay, and Man Ray before them, show us the laughable poses we assume, the ludicrous places we human beings occupy—in short, the elusive stories only a constant companion could tell about us. ▲

SieMatic®



SieMatic has been creating unique and innovative kitchen design for more than half-a-century.

Now the standard of excellence for kitchen interior design worldwide, SieMatic combines the tradition of fine European craftsmanship with the ingenuity of German engineering. The selection of available finishes includes traditional woods, contemporary laminates, high gloss lacquer, and mirror-like polyester. Available through your architect or interior designer. (Also available in Canada).

The all-new full color SieMatic Kitchen Book is now available.

This 182 page presentation of exquisite kitchen interior design will be a valuable and informative guide for your own kitchen project. Please use the coupon to order your personal copy of the SieMatic Kitchen Book.



Please send me the SieMatic Kitchen Book.

I have enclosed a check or money order for $12.00 payable to:

SieMatic Corporation, Dept. HG05
Box F286, Feasterville, PA 19047-0934

Name _____

Address _____

City _____ State ____ Zip Code ____

Phone (____) _____

Kitchen Interior Design by SieMatic

Batik, Bananas, and Beads

Togo's markets entice visitors with the textures of African life

BY ALISON LURIE





Togo's thatched huts, left. Vegetables and cloth, below left, and bananas, bottom left, are sold in Lomé's markets. Bottom right: Fishermen pull in their nets.

"You went to West Africa in July? It must have been frightful." In my friend's expression I saw a comic-book panorama of jungle and swamp, crocodiles, giant snakes, political violence, and hundred-degree malarial heat.

Reluctantly—it was nice to appear as an intrepid explorer, a sort of middle-aged Indiana Jones—I explained that she'd got it wrong. I'd been to Togo, a remote and beautiful country that's been at peace for over twenty years. Togo is a long narrow strip of land between Ghana and Benin, with its feet in the ocean and its head in the dry savannahs. To travel from north to south is to pass through almost every variety of African landscape, from open plains and wildlife reserves, past mountain and rain forest and plateau, coffee and cocoa plantations, rice paddies, cotton fields, and coconut groves. In southern Togo, on the Gulf of Guinea, July and August are the best months; the heavy spring rains have passed and the land is lushly green. Feathery coconut and oil palms line the roads, and the villages are surrounded by mango and banana trees and fields of maize and manioc. Here and there stand solitary kapok trees, some two hundred feet tall, and huge baobabs—known locally as upside-down trees because their gnarled branches resemble roots.

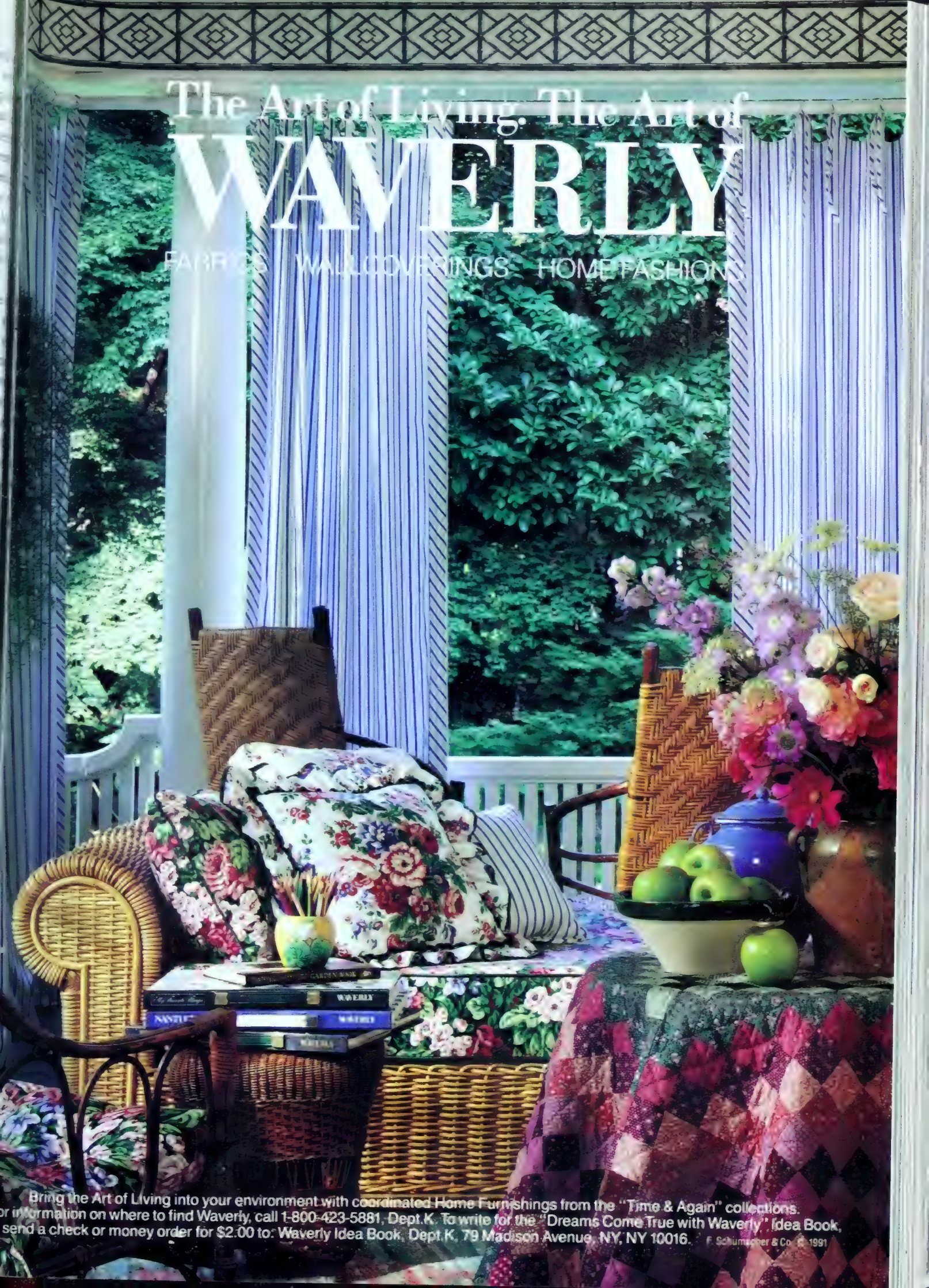
Although the population is only 3.5 million, there are forty-five different ethnic groups, each with its own language or dialect. Almost everyone speaks French and most people who deal with visitors know English reasonably well. The French governed Togo for forty years, and their influence is still visible in its manners, style, and cuisine. It's also evident in the local preference for elegant and fantastic architecture which often seems to rival the steepled and galleried rust-red termite castles—some ten or fifteen feet tall—that rise among the meadows and fields outside the villages.

The capital, Lomé, is a seaside city of 450,000 people. Low white and ocher and terra-cotta shops and houses, with here and there a shimmering high rise, spread out from the wide palm-bordered beach where the fishermen set out in their long wooden boats. Along the wide boulevards and sandy red alleys women in brilliant costumes, balancing baskets heaped with oranges or tomatoes or smoked fish or the weekly wash on their heads, gracefully make their way among the children, goats, and chickens. Skewers of spicy barbecued beef, freshly cut pineapples and coconuts, coffee, fried plantains, roasted ears of corn, and long loaves of French bread are for sale on almost every corner.

The stuffed crab and chocolate mousse in the restaurants meet Parisian standards, and the wine lists are remarkable. Le Mandingue has French cooking with a local flavor, Le Maxime is on the ocean, and Le Bar de l'Amitié, near the Columbo nightclub, is a favorite local lunch stop. At Pili-Pili you can dine in a






The Art of Living. The Art of
WAVERLY
FABRICS WALLCOVERINGS HOME FASHIONS
Bring the Art of Living into your environment with coordinated Home Furnishings from the "Time & Again" collections.
or information on where to find Waverly, call 1-800-423-5881, Dept.K. To write for the "Dreams Come True with Waverly" Idea Book,
send a check or money order for $2.00 to: Waverly Idea Book, Dept.K, 79 Madison Avenue, NY, NY 10016.
F. Schumacher & Co. © 1991

thatched hut on such characteristic local dishes as chicken in a spicy peanut sauce, fufu (boiled and pounded yam), gboma-dessi (crabs and smoked fish with mostly unfamiliar but delicious vegetables and herbs), or agouti, an animal that looks like a giant hamster and is a terrible nuisance to Togolese farmers but tender and tasty when cooked. Its flavor suggests rabbit or wild duck.

In the crowded markets, women sell wonderful batik and printed cloth, heaped bananas, mangoes, limes, and guavas, and every household necessity. Some of these women have become so successful that they are known locally as Nana Benz, after the brand of automobile they prefer. There's also a government-sponsored handicraft center where you can find hand-dyed batik, ancient ritual masks, heavy gold, amber, and obsidian jewelry, brass and bronze figurines, lions and hippos and strange birds carved from mahogany and ebony, brilliant patchwork hangings made of striped kente cloth, and elegant handcrafted iguana shoes and bags.

The rough surf and strong undertow on Lomé's beach are dangerous, but the three hotels of note all have pools. Hôtel Sarakawa, a luxury resort on the ocean, has bungalows and a nightclub; Hôtel Le Bénin, run by the hotel school of the University of Togo, is also on the ocean. Hôtel du 2-Février is a midtown skyscraper that caters to business travelers.

Exploring the countryside, you can drive east along the coast to Lake Togo and the fishing center of Aného. Atakpamé, a charming town with a famous market and the moderately priced, moderately comfortable Roc Hotel, is a two-hour drive north. From there you can continue west to the mountainous coffee- and cocoa-growing country or southwest to Kloto and the craft center in nearby Kpalime, where tourists interested in climbing Mount Agou stay at the Grand Hôtel du 30-Août.

What makes Togo remarkable is its polytheism. A little over half the population is officially Christian or Muslim, but many of these nominal converts also worship the old tribal gods and make daily sacrifices to the spirits of their ancestors. The traditional animist faith, too, is part of daily life, especially in the south, where voodoo flourishes in its original form. Almost every Togolese village is guarded by one or more large stone fetishes. These images, which resemble small sphinxes or fat gray fire hydrants hung with colored rags, have an ominous and powerful aura. Wooden fetishes and magical and medicinal herbs are sold in village markets. Certain trees, wells, and springs are inhabited by supernatural forces, and many fields and groves have a protective charm, or gris-gris, a bundle of leaves and herbs given power by spells and wedged in a forked stick or hung from a tree. The gris-gris protects the crop not only against thieves and intruders but also against evil spirits.

In the summertime, Togo is rich in traditional festivals, many of which celebrate the end of the rains and the fertility of the earth. But religious rites occur year-round. The guides who take you up the Mono River in a long wooden canoe to see exotic birds and wallowing hippos will happily show you a voodoo ceremony where musicians and drummers make the air shake and dancers go into a trance.

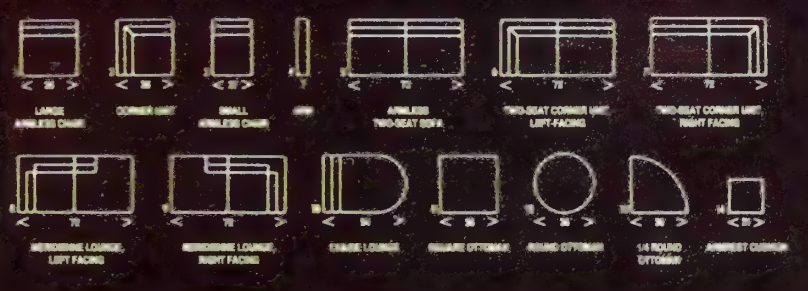
Once you know Togo, it's not necessary to travel into the countryside to recognize it as an animist culture. Coming in from the airport in Lomé, I passed a giant white statue described in the tourist brochures as the Dove of Peace, commemorating over twenty years of untroubled rule by President Eyadema. On my way home, I saw the monument again, but it didn't look quite the same. Now I realized that the dove not only carried the conventional political message, it could also be seen as an image of the totemic bird of the local tribe, which is a turtledove.

Although I hadn't visited the melodramatic Africa of my friend's imagination, I had been to a country even more unusual and mysterious. ▲



ROCHE BOBOIS®
PARIS

Entre Nous collection. Created by Hans Hopfer



ROCHE-BOBOIS: A RARE FIND.

Roche-Bobois, discover that rare find: the excep-
nal piece of furniture that gives a new dimension
your interior... and blends perfectly with your
zed possessions.
tre Nous is a unique collection of elements you can combine at will. Shown here in a rich suede leather, with a kilim-design cotton fabric on pillows and cushions. Some elements have reclining backs. Available in a wide selection of colors and types of fabrics and leathers.

NA • ROTTERDAM • MEXICO • BUENOS AIRES • TOKYO THROUGH OUR EXCLUSIVE STORES AND THROUGH THE TRADE IN THE USA AND CANADA.
OSTON • CHICAGO • COLUMBUS, OH • DENVER • HARTFORD/CANTON • HOUSTON • LA JOLLA • MIAMI • MINNEAPOLIS • MONTREAL • PALM BEACH •
NY • SAN FRANCISCO • SCARSDALE • SCOTTSDALE • SEATTLE • SOUTHPORT, CT • TORONTO • VANCOUVER • WASHINGTON DC • WINNETKA, IL •

Crown Point Press

568 Broadway at Prince
New York, NY 10012
212/226-5476
Fax 212/966-7042

657 Howard Street
San Francisco, CA 94105
415/974-6273
Fax 415/495-4220



Francesco Clemente, etching, 1991, 25" x 24"

Booth 2-210

ELISABETH FRANCK GALLERY

124 KUSTLAAN – 8300 KNOKKE, BELGIQUE
TEL. 32(0)50-60 47 86 - 60 68 81 FAX 32(0)50-60 50 47

BENNI EFRAT

CHICAGO ART FAIR MAY 9-14 1991
BOOTH 4-704

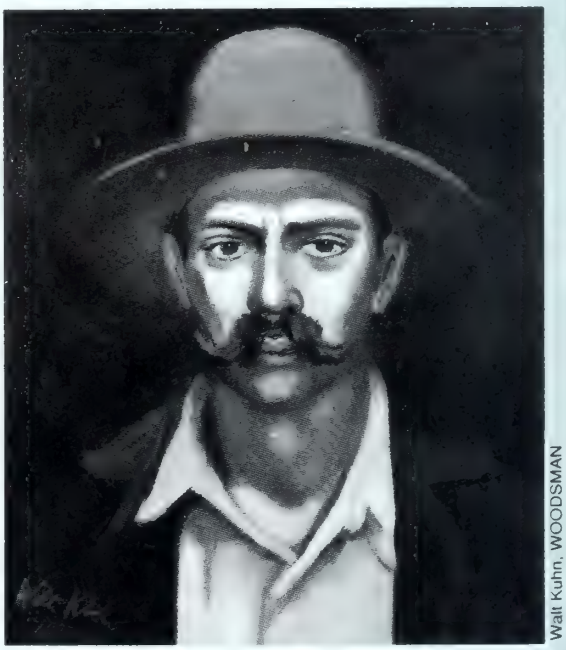
DONNELLEY INTERNATIONAL HALL AT McCORMICK PLACE MAY 9-14

IDA KOHLMEYER
DAN RIZZIE
SAM GUMMELT
DAVID ANDERSON
BYRON BROWNE
DALE CHISMAN

BOOTH 4-703

•ALLENE LAPIDES•
GALLERY

217 JOHNSON STREET, SANTA FE, NM 87501
(505) 984-0191 FAX (505) 982-5351



Walt Kuhn, WOODSMAN

20th Century & Contemporary American Art
Including Works by Bishop, Cadmus, Hartley, Kuhn, Levine, Marsh

MIDTOWN PAYSON GALLERIE

745 Fifth Avenue NY, NY 10151 (212) 758-1900

BOOTH NUMBER 1-31

Janet Fleisher
GALLERY
211 South 17th Street
PHILADELPHIA
19103
(215)545•7562/7589
FAX(215)545•6140

CONTEMPORARY AMERICAN ART

SELF-TAUGHT AND VISIONARY ARTISTS

Booth 2-402

Charles Cowles Gallery

Charles Arnoldi
David Bates
Howard Ben Tré
Dale Chihuly
Chema Cobo
Gene Davis
Manuel Neri
Sabina Ott
Ken Price
Skrebneski
Peter Voulkos

420 West Broadway Tel (212) 925-3500
New York 10012 Fax (212) 925-3501

DONNELLEY INTERNATIONAL HALL AT McCORMICK PLACE MAY 9-14

THE ARION PRESS

460 Bryant Street
San Francisco, California 94107
TEL: 415-777-9651
FAX: 415-777-2730

Publishers of limited edition books and portfolios with original prints by major artists, including:

Mel Bochner
On Certainty by Ludwig Wittgenstein.

Richard Diebenkorn
Poems of W. B. Yeats.

Jim Dine
Biotherm by Frank O'Hara.

Robert Motherwell
Ulysses by James Joyce.

Call or write for prospectus. Visit us in Booth 2-202.

Opening May 3rd at our new gallery

Terry Winters
Prints and Drawings

The New van Straaten Gallery
Specialists in contemporary master prints
742 N. Wells Street Chicago, IL 60610
312 642-2900

LIVING WITH

style



BY WENDY GOODMAN

From teacups to couture, pearls add new luster

FOR THOUSANDS OF YEARS, PEARLS have dazzled and obsessed mankind, inspiring legendary feats of bravery and spectacular displays of artistry. A product of nature hand-plucked from agitated oysters and the occasional mussel, pearls have always enjoyed a certain luxury status. Unleashed from their role as accessories to the ubiquitous little black dress and given a boost by our current faux-bechoked first lady, pearls have exploded into big-time glamour.

The ancients believed that pearls strengthened the heart—reason enough for Cleopatra to drink her pearl earring in a toast to Antony. In the Renaissance, pearl powder was administered to an ailing Lorenzo de' Medici. The dresses of Elizabeth I were encrusted with pearls, and the Indian maharajas wore them like a second skin. At ninety-four,

A cache of pearls. Clockwise from top: Christopher Hyland's pearl-rich metallic trimming; cultured mouse by Verdura; pearly Dish-Ta-Henge teacup and vase at Charivari, NYC; playful Clarence House moiré. Details see Resources.



Babe Paley, then Mrs. Stanley Mortimer Jr., in pearls, c. 1946.




BANANA REPUBLIC
CITY PANTS, $58







style

Pearls, the oyster's prize, inspire legendary feats and spectacular artistry

Kokichi Mikimoto, the man behind the cultured pearl, attributed his longevity to the two he ingested daily. In 1917, Pierre Cartier exchanged a pearl necklace, valued at $1.5 million, for the Fifth Avenue mansion that still houses the New York store.

Today Karl Lagerfeld's pearl-embellished Chanel evening gowns are reminiscent of those sixteenth-century Elizabethan extravaganzas, and Norma Kamali's pearl-beaded bedspreads reflect the gaekwar of Baroda's famous carpet, sewn with a fortune of the milky gems. Cartier's latest line, Les Indes Galantes, is based on designs the company created for the maharajas.

The art deco aesthetic resurfaces in Christopher Walling's striking pearl and pavé diamond bracelets, while Verdura's animal pins, each adorned with a baroque pearl, have roots in the postwar era as well as in the Renaissance. In a new twist on the classic circle pin, Kazuko Oshima mixes pearls with crystals and precious stones in sculptural settings.

Pearls have long cast their own spell, igniting the imaginations of artists, jewelers, designers, and collectors alike. This season Stephen Dweck's dishes, passementerie from Christopher Hyland, vases, boxes, and even the candelabras that famed floral designer Marlo dresses up for gala evenings shimmer with a harvest of these glorious jewels. ▲



Clockwise from top left: The maharaja of Patiala in Cartier-designed jewelry; Chanel couture; dishes from Stephen Dweck on Norma Kamali bedspread; Judyth van Amringe lamp; Kazuko Oshima's pin from Barneys New York; Marlo's candelabra; James Arpad box with Cartier pearls; bracelet by Christopher Walling.


ket, $64. City short, $42.
elry and straw hat available
omen's Accessories.
It's a whole new kind of spirit.
Jacqueline Ferrar™
JCPenney Fashion comes to life
Available at most large stores. Select Jacqueline Ferrar fashions are available in the JCPenney Catalog. Call toll-fr
Prices higher in Alaska, Hawaii and Puerto Rico. ©19

This is the Montecito sofa.



And it's just one of many comfortable, elegant pieces of furniture and accessories we design and manufacture. Only Kreiss creates rooms of furniture that look and feel this good. To experience it yourself, visit one of our showrooms

Los Angeles • New York • San Francisco • La Jolla • Laguna Niguel • Palm Springs • Boston • Chicago • Denver • Dania, FL
Houston • Indianapolis • Dallas • Atlanta • Scottsdale • Washington D.C. • Honolulu • Tokyo • Available through your designer
For brochure, send $10 to Corporate Headquarters. 145 W. 134th Street, Los Angeles, CA 90061. (800) 877 8890

KREISS COLLECTION

...for the style of your life.



HADDONSTONE

FINE ENGLISH GARDEN ORNAMENTS
AND ARCHITECTURAL STONEWORK

CATALOG $5

HADDONSTONE (USA) LTD, 201 HELLER PLACE,
INTERSTATE BUSINESS PARK, BELLMAWR, NJ 08031
(609) 931 7011 FAX (609) 931 0040

HADDONSTONE LTD, THE FORGE HOUSE,
EAST HADDON, NORTHAMPTON NN6 8DB, ENGLAND
(0604) 770711 FAX (0604) 770027

TODAY, THE BRILLIANCE OF TIFFANY STERLING
APPEARS IN AN EXTRAORDINARY NEW SETTING.



Introducing Century china, one of five new Tiffany Tablesettings inspired by our celebrated sterling silver. The Century design, created in 1937 to commemorate Tiffany's 100th year, is today re-created in handcrafted Limoges porcelain. At Tiffany and selected fine stores.

TIFFANY & CO.

NEW YORK BEVERLY HILLS SAN FRANCISCO SOUTH COAST PLAZA DALLAS HOUSTON WASHINGTON, D.C. CHICAGO ATLANTA BOSTON PHILADELPHIA 800-526-0649

May

SAVING THE AMERICAN landscape is the subject of a series HG introduces with "The Wild Side of Portland." Tony Hiss, the noted *New Yorker* writer and author of the recently published *The Experience of Place*, considers the ambitious project currently under way in Portland, Oregon, to preserve the abundant open lands—from bird sanctuaries and lakes to the fir-covered foothills of Mount Hood—that weave through the city and surrounding communities. I hope that our coverage of America's natural and architectural wonders will at the very least help buttress them against the ongoing assault from private and business sectors. Preservation and continuity are also the theme in our story on Montgomery Place, in upstate New York's Hudson River valley, where the rich legacy of the Livingston family survives in this recently restored early nineteenth century estate. Renny Reynolds's Pennsylvania farmhouse landscape is hardly a restoration, but the plan is a particularly ingenious distillation of classic garden forms. And in Las Vegas—an enduring symbol of American culture of another sort—we visit the compound of America's premier magicians, Siegfried and Roy, who live with a star-studded cast of animals, including white tigers they are helping to save from extinction. We also enter the private world of an early twentieth century eccentric, the painter Florine Stettheimer, a less celebrated friend of Virgil Thomson and Marcel Duchamp. Decorating takes center stage in the tranquil and elegant New York apartment designed by Patrick Naggar and Terese Carpenter and the Victorian fantasy of a house outside the city by William Diamond and Anthony Baratta. And then there's playwright Wendy Wasserstein's hilarious account of her evening with decorator Mario Buatta. Humor, like other natural wonders, is something we need to preserve.



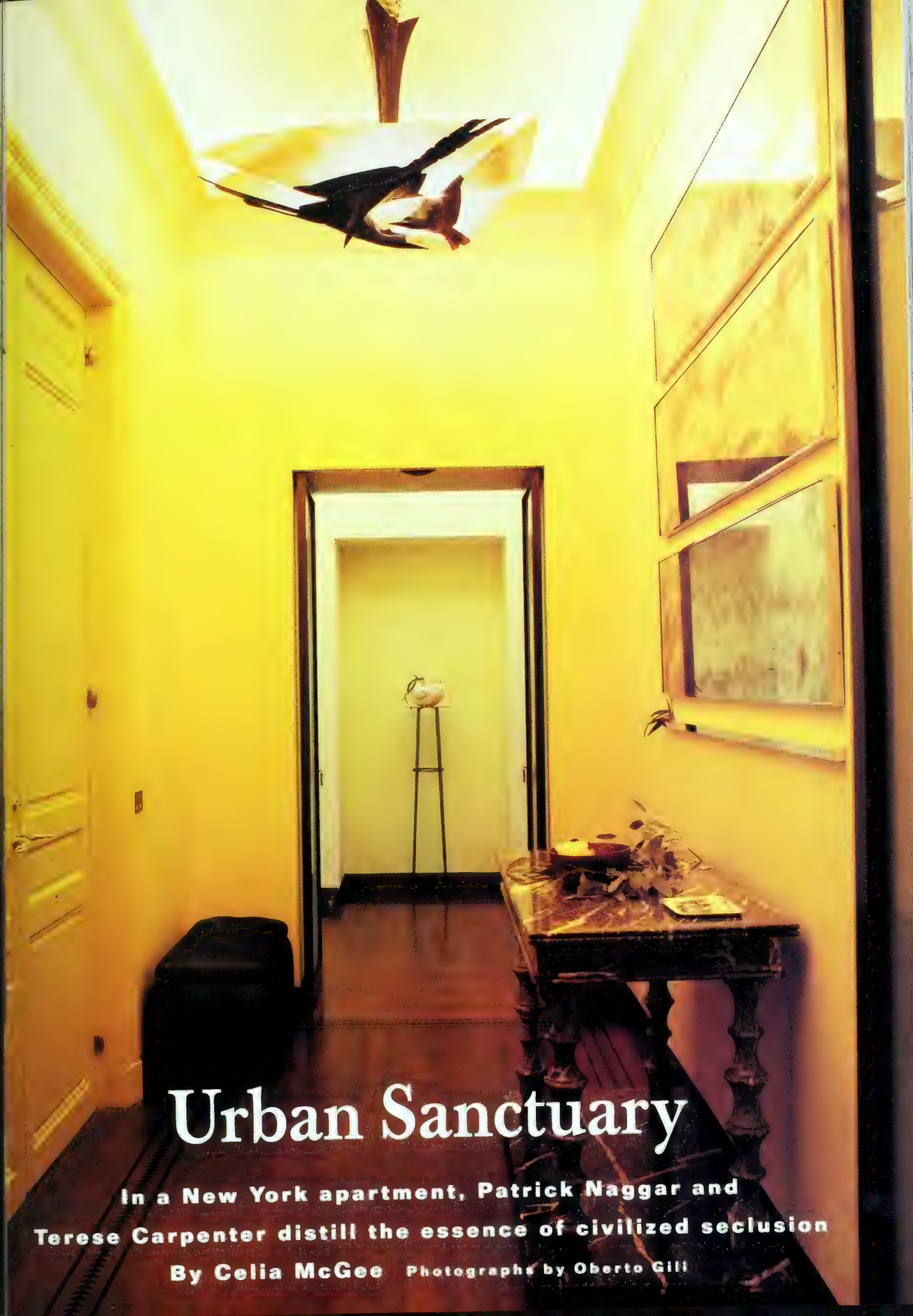
At Montgomery Place, a classical revival veranda overlooks the Hudson River valley.

Mary Novakovich

EDITOR IN CHIEF



In the living r
below, French
from the 192(
lamps and a s
by Armand-Al
Rateau and sc
Pierre Charea
home with a J
table and a Ge
mirror. *Opposit*
entrance hall,
three-panel m
glass landscap
diffuses light
alabaster chan
by Albert Che
Details see Re



Urban Sanctuary

In a New York apartment, Patrick Naggar and Terese Carpenter distill the essence of civilized seclusion

By Celia McGee Photographs by Oberto Gili



It's as though a Bourbon courtier had been whisked into



re and set up house in 1920s Paris

SAY YOU WERE AN INDIAN LEAF BIRD OR a black and white Singapore fan bird recently come to live in one of the more beautiful apartments in New York. Your notion of heaven—correction: paradise—might be to have a stand for your cage devised by the designers who did the apartment. They have. Patrick Naggar and Terese Carpenter's plan calls for sparingly silver-plated bronze supports in the form of tree branches attached to the walls of a neoclassical space in which light, whimsy, and sixteen-foot ceilings fleetingly suggest an aviary fit for the ancien régime.

It's the kind of conceit some of Naggar's role models, the great decorative artists of 1920s Paris, could have come up with as they mixed history and modernity, nature and culture, precious and plain into furnishings for the good life. They worked for a clientèle fortunée, patrons adventuresome and discriminating enough to entrust their wealth to design's avant-garde. The clients for this apartment, a financier and his wife—let's call them Monsieur and Madame—are similarly fortunate and daring. They are so private that the flat, chiseled out of one of Stanford White's captain-of-industry palazzos, is off-limits to all but immediate family and close friends: their more public residence is one floor down. They have, as far as Naggar is concerned, imagination in abundance as well. "They told us they wanted to be able to wake up here," says Carpenter, Naggar's partner in the design firm Nile, "and not feel they were in New York."

They got an amalgam of periods and cultures—pharaonic Egypt, classical Greece and Rome, Japan and Anglo-India, eighteenth-century France—seen through the eyes of Sorbonne-bred designers who see through the eyes of Paris between the wars. It's as though a Bourbon courtier had just returned from his world travels and set up house, only to be whisked into a future that has added masterpieces by modernists Rateau, Chareau, Cheuret, and Printz to his collection.

Alongside a David Levine portrait and Japanese bronzes, pottery, and jade from the clients' collection, Naggar and Carpenter furnished the living room with pieces by Rateau (the floor lamp, side table, and fire screen), a 1920s macassar console table by Eugène Printz, and 18th-century armchairs. The curtains are in Brunschwig damask. Carpet by Stark.

If there's a theatrical element to all this, it's intentional. The apartment, says Naggar, is a stage set for Madame, who loves to be able to change her surroundings daily. Even the stainless-steel clothes pegs in her dressing room can be rearranged to create different patterns or assume a new function, such as holding shelves. The reason there's no dining room is that meals are set



up, eighteenth-century fashion, in whatever spot seems most inviting at the time. The bedroom takes its cues from the seasons, with bedcovers and side-table fabrics alternating for spring, summer, fall, and winter, and one antique Spanish carpet switched for another twice a year.

A set of French doors in the bedroom gives onto a Japanese garden. Much taken with the art and customs of the Far East—she and Monsieur have a chef who studied cooking in Japan—Madame had Naggar and Carpenter place holes in a powder room shelf where she can leave strands of ornamental grass or single flowers brought in from her country house. The dressing room is lined with senwood cupboards inspired by Japanese cabinetry (via Eileen Gray); Japanese craftsmen lacquered the row of Negoro storage boxes below. Her meditation room plays out the fantasy, with its mats, jades, bronzes, and tall Naggar candlesticks taking on a rather sacerdotal air. Her sensibility helped Naggar apply what he sees as his own tendency toward Japanese simplicity—a spareness that enhances choice objects—throughout the apartment.

She also appreciated his metaphorical bent in the corridor he calls the mastaba hall, a reference to the grand tombs of Egypt's Memphite dynasties. Struck by the harmony in Madame and Monsieur's marriage, Naggar turned the ceiling of the dusky corridor into a sky map, with the couple's astrological signs at either end of the bronze light fixture that spans its length. The artist in Naggar considers the fixture highly conceptual. "If anything, it resembles a tightrope walker's balancing pole," he says. One thinks of him performing a similar balancing act when he studied a "lot of architecture at the École des Beaux-Arts, some painting, some urban planning, a bit of sociology, a bit of philosophy" as a young man in Paris.

In the living room, even higher than the hallway's celestial chart, are a door pediment and a gold-leaf cornice Naggar refers to as the kind of "little landmarks of classicism" that have been used to respect the aesthetic Stanford White invoked in his original design. The message is brought home as well by two Louis XVI giltwood marquises by Jean-Baptiste Boulard.

Although the hammered mango silk Naggar and Carpenter chose for the chairs is extraordi-

The meditation
room, *above*, wi
Filipino teak be
candlesticks by
with Dominiqu
Lachevsky. *Opp
clockwise from t
left:* In the pow
room, a Ruhlm
sconce and a la
The dressing ro
senwood cabine
lacquered rollin
storage boxes.
Raj sofa beyon
kitchen's Englis
stone counter.
of Naggar's Me
tabourets near
sink inspired b
ritual offering













The bedroom's pale parchment-glazed walls and stenciled palmette frieze, *right,* complement the Rateau reading table and a Biedermeier étagère with a palm-leaf motif. The antique Spanish carpet rests on Stark rush. *Above:* Chareau sconces flank a Scottish mirror, c. 1825, above a Ming bodhisattva.

nary, it barely compares with the silk velvet loomed in Lyons for the room's facing sofas. Woven according to eighteenth-century techniques at the rate of two feet a day, it represents the quality of craftsmanship Naggar and Carpenter identify with anything they care about, including their own work. Many of the walls in the apartment are hand-polished Venetian stucco; the architectural hardware, some of it silver, is hand-cast; the floor in the entrance foyer is inlaid with ebony; sandblasted-glass and bronze doors lead to a Koloman Moser alabaster vase on top of a Patrick Naggar pedestal of steel.

In more than one room are Naggar's Mercure tabourets, the stools that are his signature of sorts. Under Louis XIV, a strict etiquette determined who was or wasn't allowed to sit on tabourets at court. Monsieur and Madame decide that here. A very lucky visitor, on the other hand, might be invited to pull up a chair to the bedroom's Rateau reading table with a sculpted bird nibbling at its base. Or to try the handsome Raj sofa under the Rateau sconces in the kitchen. The leaf and fan birds, of course, will have their silver branches. ▲ *Editor: Jacqueline Gonnet*

Their "public" residence is downst



y wanted to wake up here and not feel they were in New York





A Farm in Flower

A Manhattan floral designer lets the landscape be his guide in a Bucks County garden

By Patti Hagan





Renny Reynolds, *right*, in the nursery greenhouse at his Pennsylvania farm. *Left:* A turfed lane between perennial borders and fenced pastures opens a view to the swimming pool garden-in-the-round and the wildflower meadow and woods beyond. *Above, right:* The nursery entrance. Details see Resources.



"It's not like English walled gardens. The openness feels more America



RENNY REYNOLDS, THE MANHATTAN PARTY AND floral designer whose firm, Renny—Design for Entertaining, has constructed entire settings for Nixon, Ford, and Reagan White House dinners, the debut of Yves Saint Laurent's Opium fragrance, and benefit galas for ballet and AIDS research is at heart a gentleman farmer. Eleven years ago he fell in love with a farm in Bucks County, Pennsylvania, that had everything he wanted: water and rolling hills, a rural environment for animals, and an eighteenth-century house "as untouched as possible by the nineteenth and twentieth centuries."

With faux countrification pandemic throughout the New York–Philadelphia conurbation, it had taken Renny almost two years to find the real thing. He found it in a hollow at the end of a quarter-mile drive after dropping through open fields and a screening weald of ash, oak, white pine, black walnut, red cedar, shagbark hickory, beech, and sassafras. Pointing to the 1723–93 stone house and a cluster of outbuildings, he says, "This is like a little enchanted village, the way these buildings were put here on the side of the hills. You know the feeling of comfort you get in the tropics by having everything growing and green and soft and warm and humid? That's the feeling this entire property gives you. It's like a little Garden of Eden."

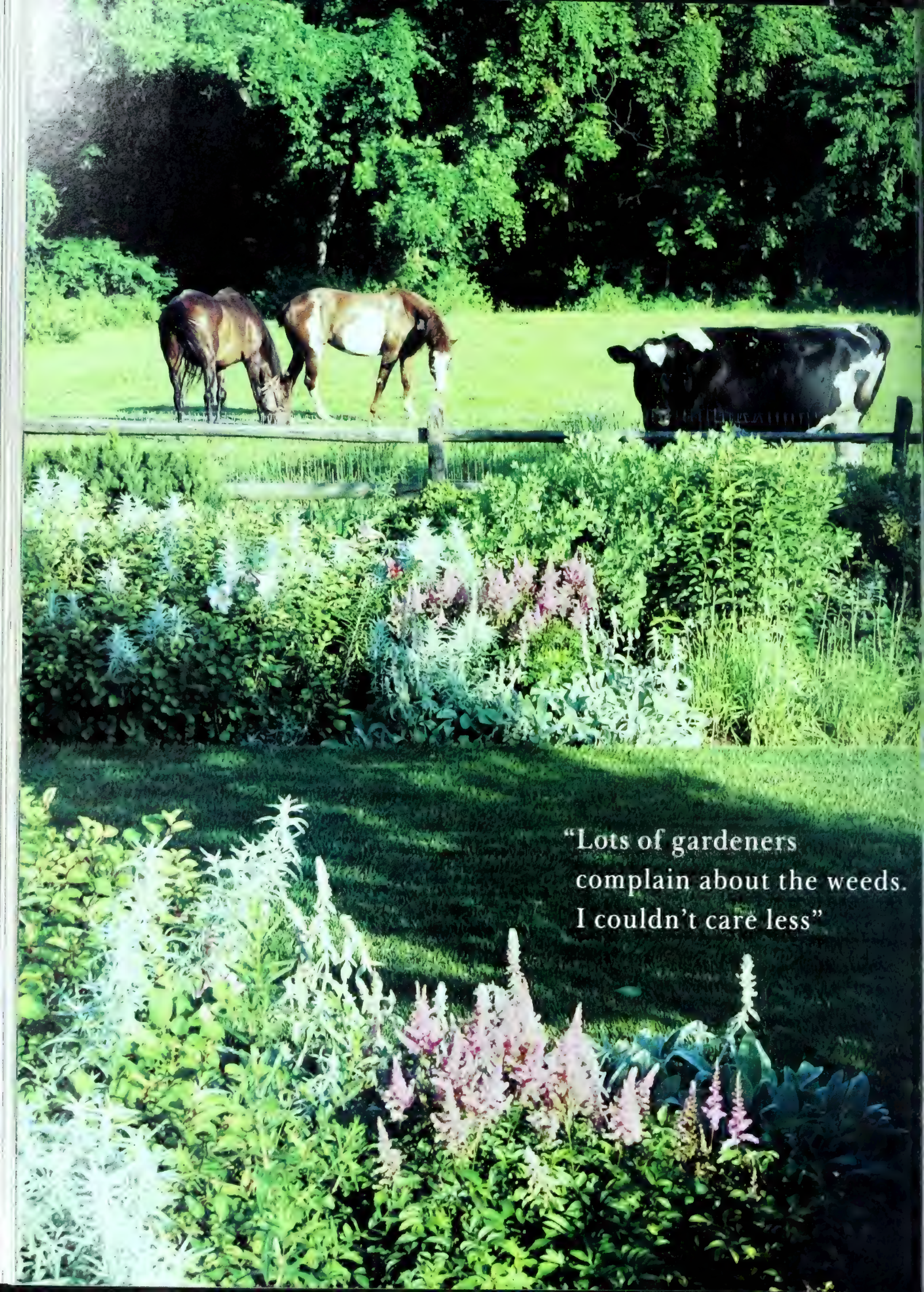
Right away Renny, a trained landscape architect, got in touch with the genius loci. In effect, the land—seventy-two acres—spoke to him: "It told me not to mess around with it too much. It's much more a matter of flowing with the wonderful rolling nature of this land—which puts me somewhere between Capability Brown, William Robinson, and Gertrude Jekyll. I have an aversion to the drafting board; real gardening fascinates me more than landscape architecture."

Renny describes the particulars of his Eden. "There are no views out of the hollow, but there are spectacular views in. I could garden here for several centuries and still be finding the genius of the place." Over the past decade the genius has dictated—and Renny faithfully executed—a birch walk, a woodland walk, a stream walk, a stream garden, an orchard, a large goose pond with white gazebo, a formal round pool/fountain garden downhill from a thoroughly informal wildflower meadow, and two wide, long, and relaxed semiformal perennial borders, all connected by eight acres of lawn and a variety of view lanes.

Renny enjoys a fanciful touch every so often, such as the Italian tazza—"It's not a birdbath and it's not an urn"—which is the focal point of the birch walk, the fountain-bearing putti in the swimming pool, the "cathedralesque" pond gazebo, which resembles a



In front of the 18th-century fieldstone farmhouse, *opposite above*, yuccas and wild sweet peas flower near mounds of clipped box. *Opposite below:* Beside the chicken house, miniature box hedges and Alberta spruce surround sundial in the herb garden and an urn in the tomato and basil garden. *Right:* Phlox blooms in a pink and white border.


"Lots of gardeners
complain about the weeds.
I couldn't care less"











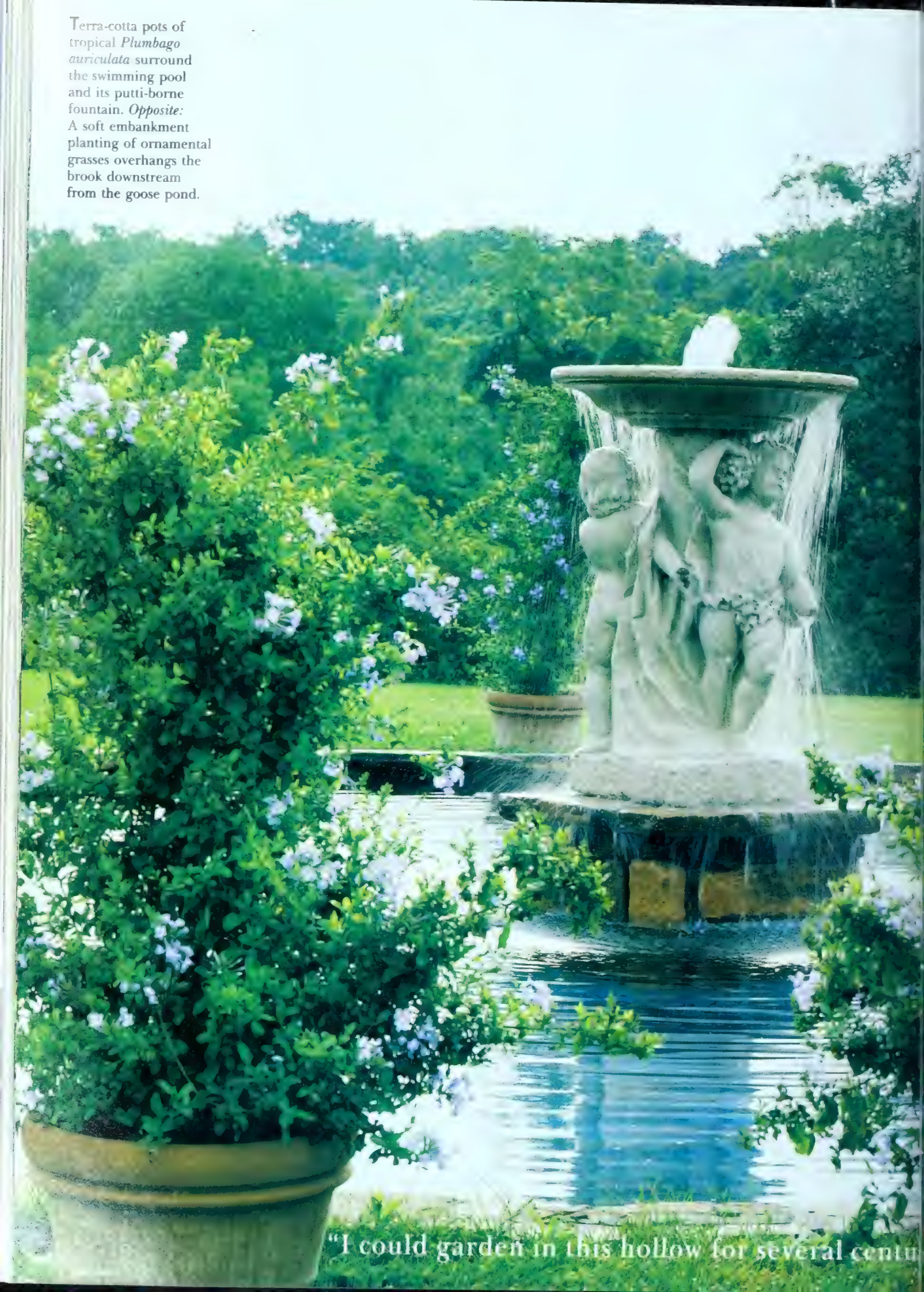
ighthouse, and the Eiffel Tower he found in England, erected on the brow of the slope overlooking the goose pond. "I've been meaning to do a French sort of parterre beneath the tower. I don't like red salvia at all, but it might be amusing to do little squares of it at the base."

The birch walk, a grassy path that curves up and out of the hollow in a southerly direction, will eventually deposit the walker at a glass-roofed stone orangery, the planned display greenhouse for the two-year-old nursery called Renny: The Perennial Farm. There are already 11,000 square feet under glass. The walk, defined by spinneys of white birch, is also a fern walk, a hosta walk, and a phlox walk ("the native phlox, sort of purply"), with random plantations of red-osier dogwood, hardy geranium, hardy cyclamen, dogtooth violet, Virginia bluebells, and giant-leafed petasites, Renny's substitute for gunnera: "I've always been upset we couldn't grow gunnera here the way they do in England."

While at work on the birch walk, Renny made a path along a nearby brook, the stream walk, to which he added more ferns, hostas, petasites, variegated Solomon's-seal, trilliums, Jack-in-the-pulpit, and mayapple. The woodland walk, at the far end of the reexcavated goose pond, has been planted with some 900 azaleas, mostly 'Delaware Valley White' (almost everything around Renny's two ponds is white flowering), viburnums, rhododendrons, and native dogwoods. The eight acres of lawn sequester nearly 53,000 daffodils. "I do most of the digging for the plants," says Renny, "but I don't do the bulbs anymore. I put in 8,000 the first year." Having seriously overbulbed once, he has left the several-thousand-yearly bulb increments to *(Continued on page 193)*

Foster horses and a cow, *opposite*, are put out to pasture near caryopteris, astilbe, and lilies. *Clockwise from above left:* Sheep graze near the main barn. A gazebo on concrete base set in the goose pond. Some of Reynolds's 53,000 naturalized daffodils line the drive to the house. Wisteria climbs the chicken house. Brother and sister ASPCA foundlings pose at meadow's edge.

Terra-cotta pots of tropical *Plumbago auriculata* surround the swimming pool and its putti-borne fountain. *Opposite:* A soft embankment planting of ornamental grasses overhangs the brook downstream from the goose pond.



"I could garden in this hollow for several centu



d still be finding the genius of the place"

Eminen



In the living room Diamond and Baratta took their color cues from a vibrant Aubusson found at Dildarian, NYC. White walls and turquoise damask lend clarity to 19th-century antiques and tufted furniture of the decorators' own design. Details see Resources.

Victorian



William Diamond and Anthony Baratta dress up the nineteenth century in contemporary colors

By Christine Pittel

Photographs by Oberto Gili



HAD ONE OF EDITH Wharton's heroines inhabited this house instead of the stifling parlors of Victorian New York, her story might have turned out differently. For this eminent Victorian, built not far from Manhattan in 1867, is as fresh as Wharton's free-spirited Lily Bart, and not punishingly proper, thanks to partners-in-design William Diamond and Anthony Baratta. Inside, twentieth-century clarity sweeps aside nineteenth-century clutter. Light streams in through French doors and floor-to-ceiling windows, bandbox-bright colors animate the rooms, and well-bred furniture is arranged in conversational clusters. Diamond and Baratta tried to capture the essence of Victorian style, not its excesses, and through that process of refinement found the elegance of an era when virtue was a matter of decorum and decor.

In ten years of working together, the decorators had never done an interior like this. "How often do you get called in to do a Victorian mansion?" remarks Diamond, remembering their first glimpse of the house through a tangle of overgrown bushes and trees. The new owners, an entrepreneur and his perfectionist wife, were receptive to the idea of a Victorian interior to match the exterior, even though neither had ever considered the period particularly appealing before. The level of grace and formality the clients had in mind seemed to suit a neo-Victorian look, so Diamond and Baratta set out to furnish the three-story, twenty-seven-room house to fit their period fantasies. "They had complete faith and trust in us," marvels Diamond. "I wasn't afraid," explains the mistress of the house, who nonetheless visited the site every day during construction. "I knew that it would be beautiful."

After a year's worth of planning, a six-month construction schedule stretched into sixteen months until everyone was satisfied. Now mahogany French doors open into a well-mannered entrance hall. Carefully chosen antiques, including a pair of burnished console tables and an eleven-foot-tall mirror, probably look better than the day they were made, due to expert French polishing. Above the wainscoting, delicate leaf-patterned wallpaper was tinted to the decorators' specifications by Colefax & Fowler in London. Oddly enough, for a house so imposing on the outside, the inside was "like a blank canvas," says Diamond. "We put in every molding and mantel."

In the living room the mantel (spied in the window of a New Orleans antiques shop) must have belonged to a railroad baron—there's a train puffing across the marble. Huge custom-made gilt-edged mirrors mimic the arch of the entry doors and expand the space. "We love scale," admits Diamond. "The bigger things are the better we like them." The standard Victorian litter of knickknacks is banished in favor of a few distinctive pieces of Chinese export porcelain. The details the design team added are predominantly architectural: classical moldings punctuated with medallions, garlands, and a graphic Greek key motif order the rooms and emphasize proportion and depth.

But most of all, Diamond and Baratta brought color—a startling change from the clients' previous house where white and beige prevailed. Intense pinks, apricots, and jade greens were lifted from a series of Aubusson carpets, all of the same vintage as the house, which the designers selected for what Diamond calls their "cartoon colors." In the living room, they upholstered the furniture in a turquoise damask. "It's very clean, very strong, and very focused," comments Diamond. "You're not assaulted by twenty different patterns and colors at once." The curtains in both the living and dining rooms—swags and jabots in rosy pink silk with handmade passementerie dangling from the edges—are sumptuous yet simple. Again, just the idea of a Victorian window treatment, minus the heavy draperies.

The house is a showplace of American, French, and English Victorian furniture. Mixed in are some pieces of more recent provenance: when Diamond and Baratta couldn't find what they wanted, they designed it themselves "from the ground up," says Diamond, explaining how they built prototypes out of cardboard and horsehair. "We love voluptuous

The 1867 house, *above left*, exhibits a fitting exterior for its newly created library, *opposite above*, in which custom armchairs of Scalamandré damask encircle a Napoleon III borne in an Old World Weavers damask. A Clarence House gaufré velvet lines the walls topped by painted Greek key moldings. *Opposite below:* The original billiard room was enhanced with Zuber et Cie wallpaper, a medallion-patterned Stark carpet, and an 1882 billiard table from Newel Art Galleries, NYC.







ufted furniture, with all those rims." So did the clients. "There's a sofa upstairs where the tassels have assels," notes the wife smiling. Her favorite place is the master bedroom suite, which takes up half of the second floor. Like the entrance to a suite in a luxe French hotel, mahogany doors lead to a sitting room, bedroom, his and her bathrooms, and dressing rooms, all set apart as an independent intimate retreat.

"Architectural integrity is very important to us," observes Baratta. "If the proportions of a room were wrong, it was gutted." Originally a rabbit warren, the kitchen was consolidated into one big room made of stalwart old-fashioned materials—tile, tin, mahogany, marble. Although the designers started from scratch, everything looks as though it has been there forever. Counters are solid marble, two inches thick, because Diamond rejected anything thinner: "I want to show that it's stone." He was willing to eliminate a curved wall they designed when they discovered the tin ceiling molding could not be curved. Baratta was not. Diamond relates what happens when compulsive professionals get together: "We sent a piece of the tin with a template of the curved wall off to craftsmen our cabinetmaker knew in China. The whole molding that wraps around was hand-carved in China to look like inexpensive tin."

Diamond and Baratta's clarifying vision extends from architecture and decoration even into the landscape where geometrically planted parterres of flowers bring the decorum outdoors. This is a garden for parasols. On the terrace, lined with furniture in bright awning stripes, the clients can lean against the balustrade and survey their lush roses.

Edith Wharton's *The Decoration of Houses*, written with Ogden Codman Jr., concludes: "A great draughtsman represents with a few strokes what lesser artists can express only by a multiplicity of lines. The supreme excellence is simplicity." One has the feeling Wharton would approve of Diamond and Baratta's enlightened version of Victorian. "We reworked the house so it works for our clients," says Diamond. "It's really a modern house that doesn't look modern at all." ♠ *Editor: Carolyn Sollis*



Brown Jordan furniture, *left*, fills the terrace. *Below:* From its tin ceiling to its Traulsen refrigerator, the kitchen is a mix of old and new classics. *Opposite:* A Regency chandelier hangs above a c. 1825 dining table. Cowtan & Tout damask covers William IV chairs.





The expansive master bedroom suite includes his bathroom, *above*, lined in mahogany, and her bathroom, *below*, which features a Louis XVI–style dressing table and chairs in Clarence House chintz. *Right:* Hand-painted wallpaper from Charles R. Gracie is offset by blue and white silk window treatments and a cream carpet from Stark. A Lee Jofa chintz covers the Victorian chaise longue. The lamp-shades are made of Ralph Lauren silk. The mother-of-pearl-inlaid dressing table is from Newel Art Galleries.





Diamond and Baratta furnished all twenty-se



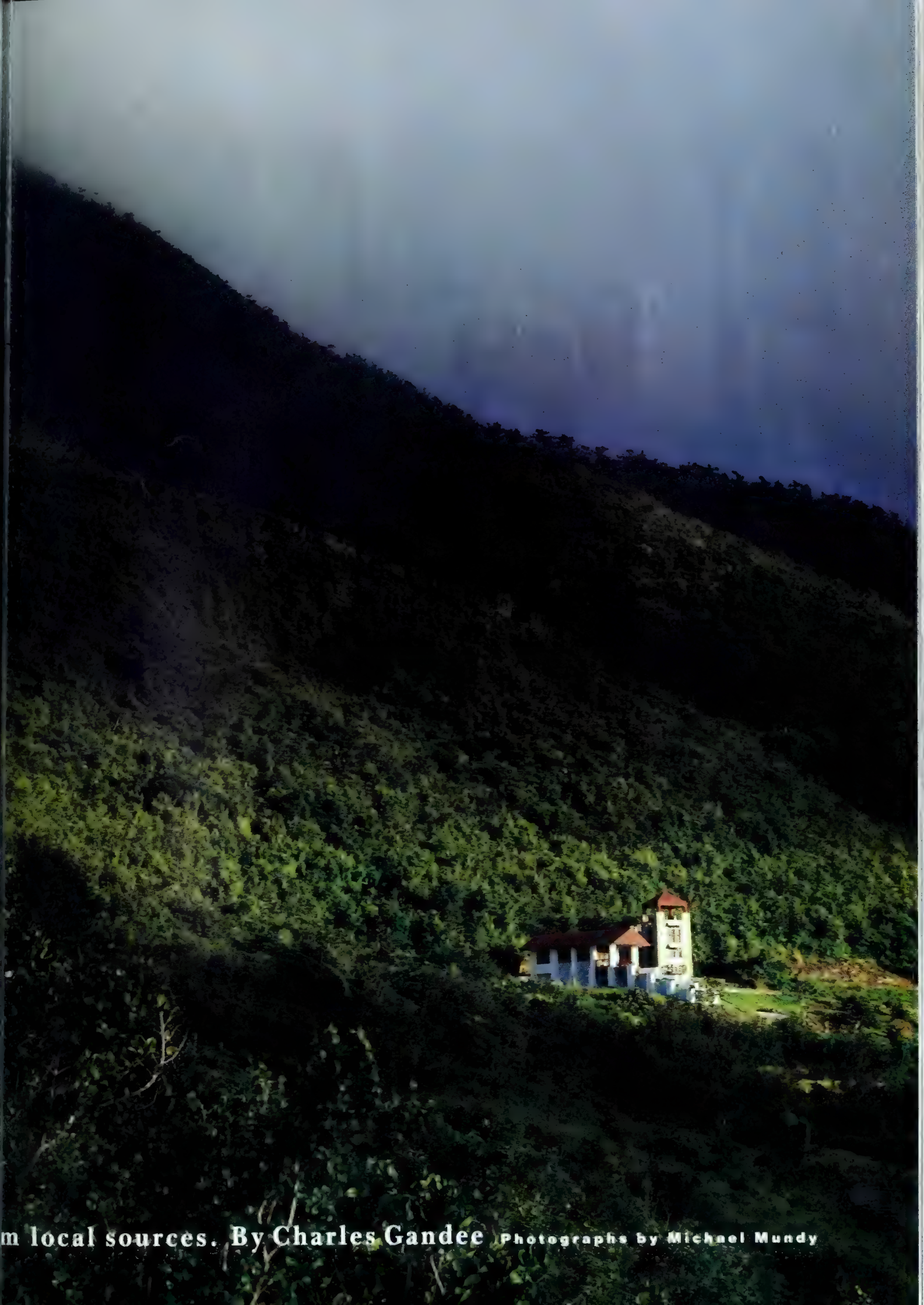
ns of the 1867 house to fit their period fantasies



In the foothill
Nevis Peak, T
Architects pai
classical pavili
supported by
columns with
story tower cr
with a latticew
pyramid. *Left:*
concrete stairs
lead to the to
open-air roof

Next Stop Nevis

A Caribbean house by Taft Architects draws its inspirat



m local sources. By Charles Gandee Photographs by Michael Mundy

"WE'LL HAVE TO TAKE the big plane," said the charter pilot who met Pan Am's Flight 225 from JFK to Princess Juliana International Airport in Saint Martin when he saw that there were four of us, not three, heading for Nevis. Which was reassuring news. But only for a moment. The big plane, as it turned out, was a five-passenger single-engine masking-taped-together relic that sneezed, sputtered, and gasped its way down the runway before taking off in one last tubercular cough for the claustrophobes-beware ride to the island Columbus wisely sailed into in 1493.



Although the size of the runway at the end of the harrowing forty-two-minute journey partially explains why Nevis has never been regarded as the jewel in the crown of the Caribbean, the tarmac isn't the real reason. Unlike Saint Barts, its trendy neighbor, Nevis seems to look on tourists with a slightly puzzled, what-are-you-doing-here expression. There are, in other words, no Hermès shops specializing in $430 beach towels, no dance-until-dawn discotheques dispensing $5 Coca-Colas, no fancy French restaurants with surly French waiters serving up lobster mayonnaise on the terrace, no hard-to-resist bargains on Rolex watches or Gucci loafers. Nor, on the downside, are there countless white sandy beaches dotted with Paris-bred beauties in the buff. Nevis's beaches range from borderline beige to volcanic gray, and the island's British rulers—from 1628 until 1983—long ago established a tradition of "proper" bathing attire.

What Nevis has to offer instead of the commercial Caribbean clichés is packs of wild monkeys, herds of wild donkeys, a sleeping volcano, a bona fide rain forest, and a police force that, in a reassuring show of confidence, doesn't carry guns. No cruise ships dock here for the day. No seven-nights-under-the-swaying-palms tour packages are offered. While a recently opened Four Seasons may alter Nevis's complexion, one suspects it will take more than one 196-room resort—eighteen-hole golf course and all—to spoil the island's primitive allure.

John Casbarian, Danny Samuels, and Robert Timme first arrived in Nevis ten years ago. The three principals of the Houston-based firm Taft Architects were summoned to the island by Tom and Debbie Talbot, a young couple in search of a balmy winter escape from their Vermont maple syrup farm. Taft obliged with a *(Continued on page 195)*

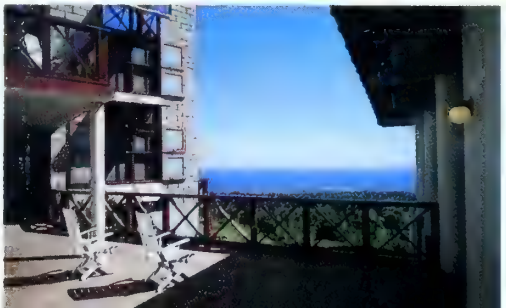
A terraced garden steps up to the overscale temple on the hill, *left,* which contains the house's public spaces—living/dining/kitchen—in one open-plan room, *opposite. Above:* On a clear day, and most are, the view from the three-bedroom tower is of Montserrat.



The house was built on a handshake—
for $125,000



The concrete-block tower, *left*, houses storage space on the ground floor, the master bedroom on the second floor, *above*, two guest bedrooms on the third floor, and a belvedere on the fourth floor. Since the tower, like the pavilion, has many windows but no glass, the architects devised an elaborate system of interior and exterior shutters. *Right:* The open-air terrace between the tower and the pavilion.





Florine Stettheimer, *opposite*, c. 1915. *Above:* The artist's signature cellophane curtains adorn the living room of her Manhattan studio. She designed lacy frames for her paintings, displayed on easels.

Drawing Room Drama





Whether designing for the stage or her own rooms, artist Florine Stettheimer remained true to her eccentric fantasies

By Jody Shields





IF FLORINE STETTHEIMER'S life were to become a movie, the brothers Grimm should do the script and David Lynch should direct. The screenplay could begin something like this: once upon a time in New York City, there lived three wealthy spinster sisters. Ettie wrote genteelly bad novels. Carrie built a masterpiece dollhouse. Florine created paintings, stage sets, and interiors that were lyrical, sugary, and goofy all at the same time. In her own way, Florine Stettheimer integrated life, death, and art, requesting space in her mausoleum for every one of her paintings, moving a replica of her bed canopy into a gallery for her exhibition, taking French lessons from Marcel Duchamp.

Florine's personal style was just as peculiarly her own. She sported voluminous harem skirts, exotic dresses by Paul Poiret, a bohemian beret and bobbed hair. Despite her love of fashion, she was too vain to be captured on film. Florine refused to let Carl Van Vechten photograph her because he didn't retouch. Cecil Beaton nixed a portrait of Florine, which was probably just as well since he described her as "powdery" and looking like a moth that has eaten a gold scarf. Another male acquaintance had a fantasy along the same lines: "She was crushable. You felt like hugging her...or pressing her between the pages of a book."

Fortunately, something of Florine has been preserved in a less violent way. She was thwarted in her attempt to have her paintings entombed with her, an unfulfilled wish that has enabled the Whitney Museum to plan a retrospective for 1993. Last year,

Today Florine's ephemeral interiors could pass for the wor

nearly thirty of her works were exhibited at the Metropolitan Museum and at Columbia University, and Sotheby's sold her portrait of Marcel Duchamp for $110,000. These are the first major tributes to Florine since her last show, held posthumously at the Museum of Modern Art in 1946. This attention would not have sat well with the artist, who cultivated a refined obscurity. Critics acquainted with Florine compared her light-under-a-bushel modus operandi to Emily Dickinson's. Carl Van Vechten once observed, "Florine was a completely self-centered and dedicated person: she did not inspire love, or affection, or even warm friendship, but she did elicit interest, respect, admiration, and enthusiasm for her work in art."

Florine and her sisters lived with their aged mother until her death in 1935. This didn't cramp the style of the well-heeled conservative Stettheimer females: their salons—both joint and individual—were a hotbed of hobnobbing artists, including Duchamp, Virgil Thomson, Georgia O'Keeffe, Alfred Stieglitz, Edward Steichen, Elie Nadelman, and Sherwood Anderson. Even in the steamy presence of the avant-garde, the Stetties (as they were nicknamed) stuck to an old-fashioned code. They were not, however, prudes. "We may be virgins, but we know the facts of life," deadpanned Ettie when she felt the conversation was being censored for old maids' ears.

Although Florine was dedicated to her bachelor state, she was no shrinking violet as far as her work was concerned. She attended art school and traveled in Europe before World War I. When pressed, she claimed to admire Frans Hals, perhaps because of the way he painted lace. Still, Florine's work was redolent of the self-taught artist. She painted what she knew: family, friends, studio parties, country picnics, Broadway and Fifth Avenue, crazed lady shoppers at a Bendel's sale—tiny figures set in edgy elfin dreamscapes. She painted herself with a wraithlike body lounging à la Venus on a clamshell, standing at an easel, giving George Washington a heroic bouquet.

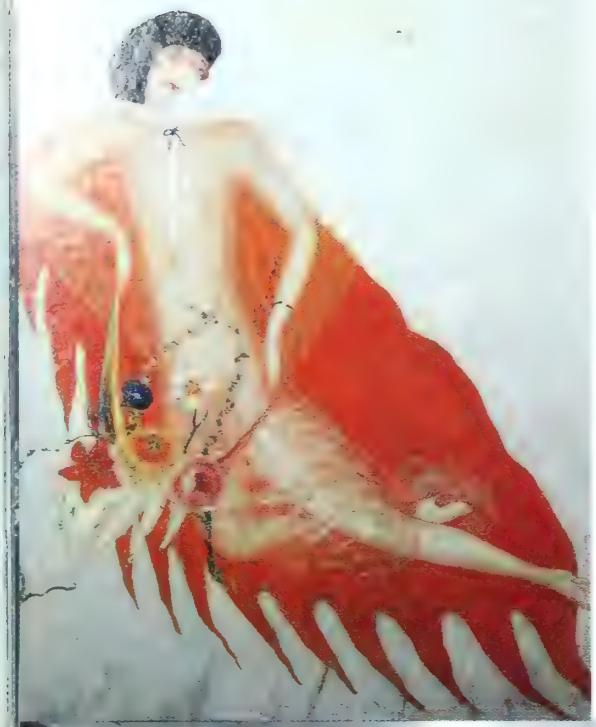


Her powdery pastel colors, straight from the paint tube, were troweled with a palette knife into a thick itchy-looking surface. Gold leaf covered lumpy patches of putty stuck to the canvas. In 1932 a review in *The Nation* classified her as a kind of birthday party–theme painter: "These brilliant canvases of hers do resemble gay decorations in colored paper, and lacquered red and blue glass balls, and gilt-foil stars, and crêpe streamers, and angels of cotton wadding, and tinted wax tapers." Only one of the titles of her paintings, *Love Flight of a Pink Candy Heart*, was as fanciful as her giddy poetry, which she kept hidden. Regardless of her fragile image, Florine singlehandedly lugged her not-so-fragile (four-by-five-foot) canvases around the studio. She wasn't shy about her signature either. Unre-

The gilded bouquet is classic Stettheimer, *opposite above*. Her 1923 portrait of sister Carrie with her dollhouse hangs above the buffet. *Opposite below: Studio Party*, painted after 1915. *Above: Picnic at Bedford Hills*, 1918, portrays, clockwise from left, Florine, sister Ettie, Elie Nadelman, Carrie, and Marcel Duchamp. *Below:* Fortune-telling cards made by Florine as a young girl.



adical decorator or an environmental artist





She moved part of her boudoir into the gallery for her one-woman show

stricted to a modest corner, her name was often worked into the paintings, spelled out on the keys of a typewriter or inscribed on the license plate of a limousine.

Florine's work mode was more in keeping with her ladylike demeanor. When she'd built up an appetite in the studio, lunch would be ordered from the restaurant downstairs: a tray of delicate pastel-tinted pastries. Her art, like her diet, was unencumbered by a sense of physical bulk. The same will-o'-the-wisp sensibility distinguished Florine's decorating. Today, her ephemeral interiors could pass for the work of a radical decorator, an environmental artist, or a benefit-party impresario.

Evidence of Florine's talent in that direction was her Manhattan studio in the Beaux-Arts Studios overlooking Bryant Park, which she grandly referred to as "my garden." Inside the studio, where she worked and ultimately lived, cellophane and lace were the primary materials. Bouffant floor-to-ceiling cellophane curtains ornamented the living room. Bouquets of monstrous homemade cellophane flowers loomed in glass vases. A Paul Bunyan–size glossy ribbon, bow-tied, coyly blocked the bedroom stairs. Paintings in progress posted around the room were often veiled. The paintings on the walls boasted the elaborate scalloped and zigzag frames Florine designed. Her homage to a favorite subject, a bust of George Washington, was enshrined in a corner against red, white, and blue drapery. Florine had such a thing for the father of this country that she virtually gave Van Vechten a standing order to photograph any Washingtoniana he encountered for her collection.

Her bedroom was a faerie bower chastely swathed in lace—strictly let's-pretend. The bed was covered and canopied with the stuff. More lace graced the windows, a sofa, a table and screen, the knickknack shelves, and her painting *Flowers with Snake*. Cherub statuettes gamboled next to the bed, which she apparently always occupied solo.

Nest-conscious Florine must have believed that her canvases shared her feelings: she re-created part of her boudoir in the Knoedler Gallery for her one-woman show in 1916. She cushioned the gallery walls with white muslin and erected a gold-fringed bed canopy over a painting. The one favorable newspaper review was written by a friend. Her diary tersely remarked, "Only one person asked to see the price list. . . . Sold nothing." No surprise, considering she priced her work so high it was impossible to sell. (The sour grapes lingered: her will decreed that her paintings could be sold but not be given away.) According to Van Vechten, Florine couldn't bear to relinquish a painting to a stranger. "Suppose it were to hang in the bedroom of some man," she wailed.

Florine had no qualms about putting her work onstage before a wider

Cupid pedestals and lace hangings, *above left*, were essential to the romantic fantasy of Florine's bedroom. *Top left: Portrait of Myself*, 1923. *Opposite:* In the garden of the Stettheimers' family estate, depicted in *Sunday Afternoon in the Country*, 1917, Ettie stands with outstretched arms behind Marcel Duchamp.

udience. The opera *Four Saints in Three Acts,* for which she made her nly stage design, had no plot, an all-lack cast, a libretto by Gertrude tein, and music by Virgil Thomson. egged by *The New York Sun* as a pink cellophane opera," it epito-nized Florine's unearthly frail-and-antastical school of design.

"Miss Stettheimer's sets are of a beauty incredible, with trees made ut of feathers and a sea-wall at Bar-elona made out of shells and for the rocession a baldachino of black hiffon and bunches of black ostrich lumes just like a Spanish funeral," Thomson bubbled in a letter to Stein. Stein is said to have found the pro-luction "pretty." Art critic Henry McBride reported that the audience wept in the lobby during intermis-sion.) The spectacle also featured wads of cellophane strung into heav-nly arches, canopies shivering with beaded fringe, actors costumed in lace smocks, silver-studded gloves, and halos. An immense sheet of crin-kled cellophane was the backdrop. The sets for *Four Saints* could have doubled as Florine's own rooms.

While her radical designs tri-umphed before an avant-garde audi-ence, the artist was brought to heel by a lapse in decorum. Hustled onto the stage to bravos at the opera's pre-miere, Florine forgot her long white gloves. Her bare-armed curtsy drew a scathing rebuke from sister Ettie: "It was inelegant!" Nevertheless, Florine was so enamored of *Four Saints* that she reportedly missed few performances once it opened on Broadway. There was no sequel to the glory of that production, and she led a fairly cloistered existence until she passed away in 1944.

Even after her death, events took a David Lynch–style twist. Ettie waited four years to scatter Florine's ashes, on the anniversary of her opening at Knoedler. She would probably have approved the dramatic understate-ment of this grim little ceremony—a kind of extended, second life. One of Florine's diary entries announces, "I finished a history of my life that takes five minutes to read." ♠





Preening canvasbacks *below,* by Ted Vanden share space with a bla duck by Ferdinand Ba *Opposite above:* Milton Avery's *The Last Round* 1931, a 19th-century weather vane, and Pat V. Farrow's sculpture *Letting Go* punctuate the living room. *Oppos below:* Fish decoys fro the Minnesota lakes.

Midwestern Folk

A sports-loving Chicago family reassembles its treasures of decoys and Americana

By James Reginato

Photographs by Lizzie Himmel

ELMER CROWELL AND ED ("ONE ARM") KELLIE MAY NOT BE names that easily roll off the tongues of art collectors, but among a certain set they command major-league respect. Crowell and Kellie, both decoy carvers, are practically the Brancusi and Rodin of their world. For many collectors, bagging a decoy carved by Cape Cod native Crowell—whose preening pintail holds the auction record, $319,000 in 1986—or an Eskimo curlew by Kellie, a western Lake Erie whittler, can be as competitive and pricey an undertaking as any hunt to capture a fresh Anselm Kiefer or Julian Schnabel.

One of today's successful decoy collectors is a businessman who, with his wife and son and two lively Labradors, relocated to Chicago's North Shore several years ago. Moving from the East Coast, with not only his family and his wildfowl decoys but also a sizable collection of fish decoys, Navajo rugs and pottery, and antiques, mostly from New England, his intent was simple. "I wanted to provide a nice home for them," he recalls.

Recommendations led him to San Francisco's Jehu &











Custom-made brass lights dominate the billiard room, *top left. Top right:* The sunroom harbors decoys and early New England furniture. In the dining room, *above*, a 1930s sturgeon decoy, a 1760 Windsor chair, and, *right*, a Santa Clara Pueblo pot. *Opposite:* Native American pottery and photographs are in the bedroom.

"It's a very straightforward pla

Heerdt and Ron Jehu, recently returned to the business. The Canadian-born, Boston-raised Pratt Institute graduate recognized immediately what had to be done to the roomy Georgian-style house. The "parameters were established by the beautiful objects and furniture. Hardly anything had to be bought. So I acted more or less as a stylist."

That's not to say that Jehu's job was elementary. His parameters were broad. Both country and high-style American antiques, ranging from the Queen Anne to the federal period, exist together here. Native American and Western art—including several brooding canvases by Fritz Scholder, the eminent New Mexican painter—share the walls with impressive works by Milton Avery and sporting and pastoral pictures from France, England, and Scotland. The varied clock collection has simple banjo and shelf models as well as an imposing tall case—regal with its elegant silver

ounts—made around 1810 by Simon Willard, the celeated Massachusetts clockmaker.

Under Jehu's direction, only the kitchen, master bathoom, and billiard room (formerly a garage) were actualrestructured. Crown moldings and wainscoting were lded to the resurfaced walls, and the interior was paintl in a neutral warm gray. The overall effect is exactly ıe sort of relaxed look that Jehu prefers. The style, the ecorator notes, is really that of the residents, which is alays his goal. "I don't try to put my own stamp on anyhing," he insists. "I always try to pull the ideas and ıspiration from the clients."

On this particular yearlong project, that wasn't so difcult. Whenever Jehu was in Chicago, he resided with ıe family, a standard procedure for most of his out-ofwn assignments. "That's how we get to know each othr," he explains. "It tunes me into the client. I see the way ıey live, how they relate to each other, what time of day ach room is used, the interaction with children, dogs. By he end, I know who gets out of what side of the bed."

This "artist in residence" program, Jehu says, "takes ome guts on the part of the client," but clearly it's paid ff here. His description of the family—"warm, honest, ıo-nonsense but with a good sense of quality"—could be pplied just as well to their house. Indeed, he says, "it's ıot a fancy-pants house, it's a very straightforward place vith a very natural presence."

One quickly deduces that the things that most delight his collector trace their origins to the outdoors—somehing of which, he explains, he knew little while growing ıp on Chicago's West Side ("It's like Brooklyn," he says).

Jehu, "with a natural presence"

Now, thanks to considerable success—as an advertising executive, and later as the president of a consumer prodıcts company—he can afford to indulge his wishes.

An unusual collection of Scottish crooks, used for herding sheep and cattle, is on display in the billiard room. Seizing one of them—a long twisted piece of hazelwood with a head of fired and polished horn—the collector demonstrates the proper technique for poking or pulling an animal. "The crooks become extensions of the arm," he notes, lunging ever so slightly. "I've always been fascinated by the stick makers of Scotland."

The outdoors is most obvious in his collection of wildfowl decoys. Most of the birds date from 1880 to 1940, the golden age of decoy carving. "The craftsmanship and creativity that went into each of these pieces is incredible," says the gentleman, whose important examples include two by Crowell—a black duck and a Canada goose, both circa 1910 and in mint condition—and a pair of exquisite canvasbacks by Kellie. His decoys are admired particularly for their graceful delicate heads.

Navajo rugs and pots, with their dynamic colors and designs, also have long appealed to this collector. Some



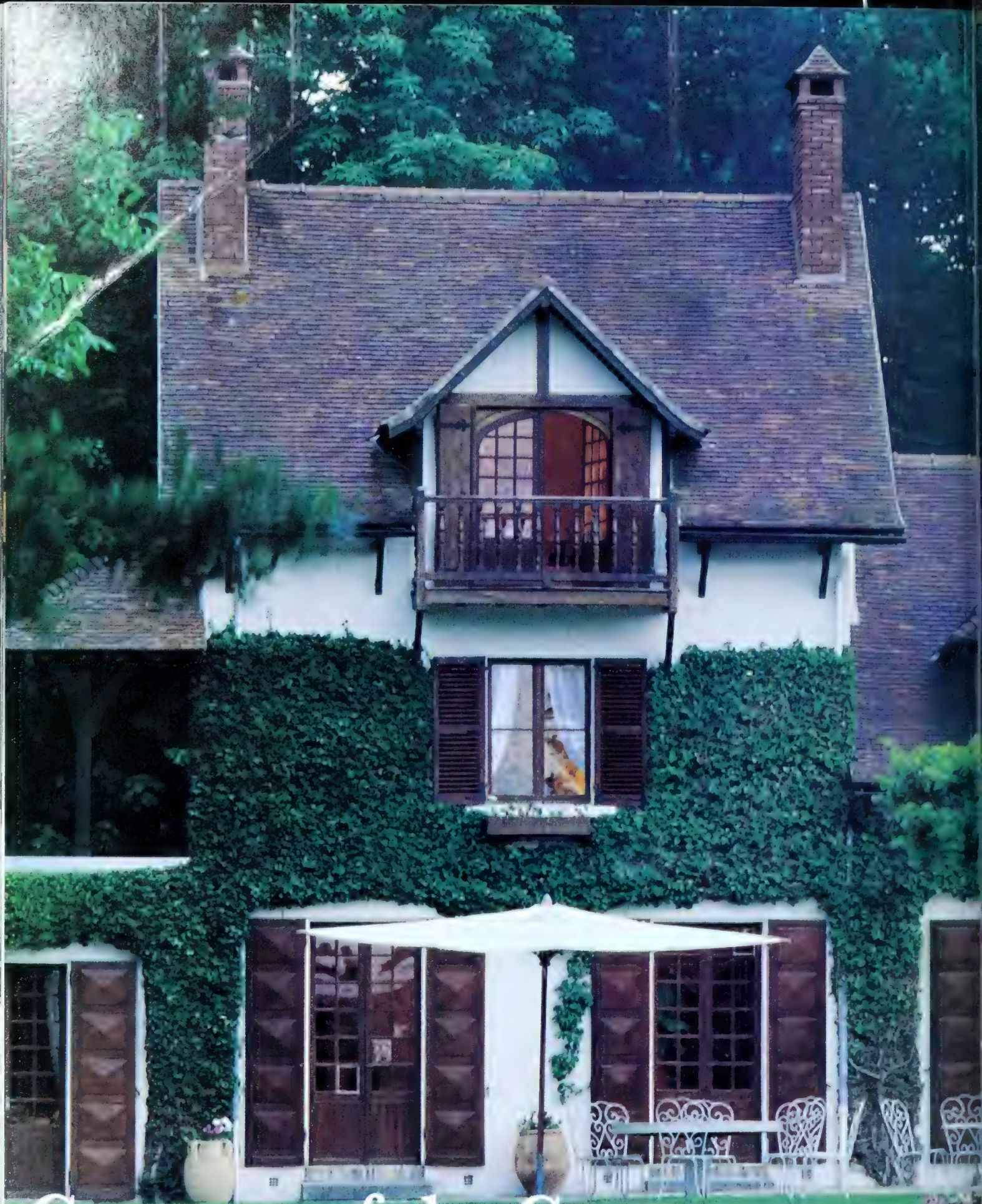
of them were purchased on New Mexico's San Ildefonso Pueblo, an adobe settlement in the high mesas above the Rio Grande. There, too, he discovered the work of Maria Martinez, whose black-on-black pots are prized for their perfect shapes and well-executed designs. "I've always loved things that were made extremely well, that reflect individual creativity," says the collector.

Despite all this, the family regularly escapes to its 450-acre farm in New England, home to a herd of sixty-five Belted Galloway cattle. The enormous beasts, distinguished by a white belt around their middles, come from the rugged mountains of southwestern Scotland and are perfectly suited for the rough northeastern terrain.

Whether in Chicago or on the farm, Jehu observes, these are essentially private people, for whom "home is the center of their universe." The businessman, collector, and sometime farmer doesn't disagree. Although he and his wife have been known to attend a few dazzling parties, that circuit just isn't for them. "When you're into cows," he explains, "there's no time for socializing."

Things worked out well for this relocated family on the North Shore of Chicago. "Ron took what was us and organized it in a way that looks great," says the collector. "It's not that any one of our collections is world-class," he adds modestly, "it's the composition." ♠

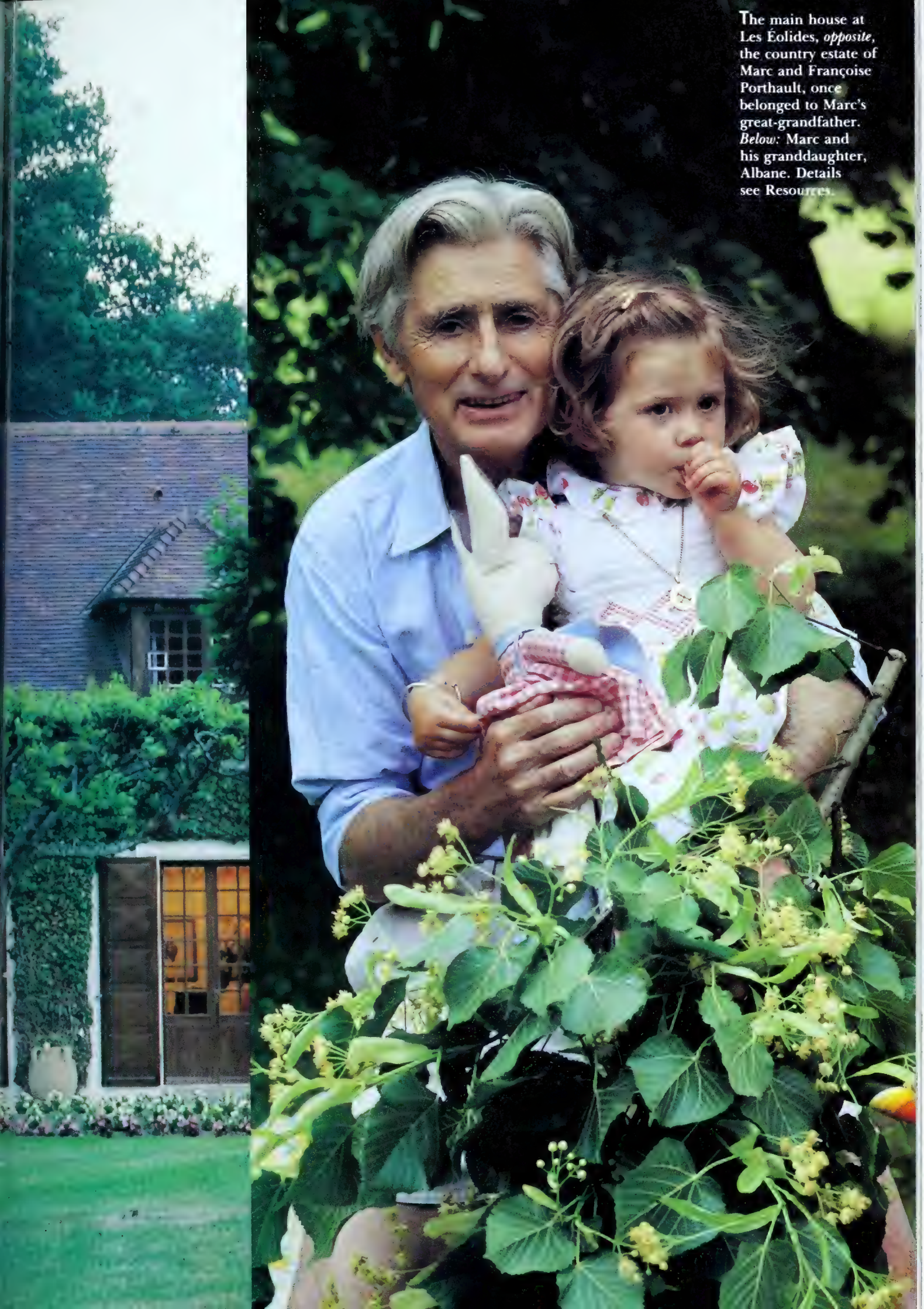
Editor: Jacqueline Gonnet



Customs of the Country

Three generations of Porthaults tuck themselves into their country estate outside Paris. By Christopher Petkanas

Photographs by Alexandre Bailhache



The main house at Les Éolides, *opposite*, the country estate of Marc and Françoise Porthault, once belonged to Marc's great-grandfather. *Below:* Marc and his granddaughter, Albane. Details see Resources.







WHEN THE RADAR I
down on the autorout
de l'ouest, it is possibl
to leave your flat in the center
Paris at twelve thirty and arrive
Les Éolides, the 600-acre estate
Marc and Françoise Porthaul
southwest of the capital, in tim
for lunch at one. Thirty second
into the first course and it is hear
eningly clear that the first famil
of French luxury bed, table, an
bath linens are voluptuaries o
the same order as their boldface
clients. The Porthaults have sup
plied parures—two sheets, tw
pillowcases, and a duvet cover—t
such people as European diplomats, East Asia
sultans, African potentates, Jacqueline Kenned
Onassis when she was first lady, and Aristotl
Onassis when he launched the *Christina*.

"The story of our family and firm is like a nov
el," says Marc Porthault. At the turn of the centu
ry, while most French girls stayed well at hom
practicing the piano and laying papier de soie be
tween the items of their eventual trousseaux, hi
mother, Madeleine, undertook studies and ex
ams. At eighteen she began working for the Pari
sian couturière Maggy Rouff and immediately
was sent to the United States. There she criss
crossed the country by train, seeing to the French
dress needs—designing, selling, taking measure
ments—of private American clients.

Back in Paris, Madeleine fell in love with Dan
iel Porthault, a supplier to Rouff who had his
own silk lingerie company. "We're both going to
stop what we're doing," she told him, "and go
into the business of household linen. I know a lot
of people in America." Among their first clients
were the Fords and the Mellons. Madeleine took
their custom orders on twice-
yearly selling trips and, when they
visited Paris, in their suites at the
Plaza-Athénée and the Ritz.



Louis XV boiserie, cotton and silk curtains, and silk cushions in the salon, *top*. The coffee table holds Porthault's printing blocks from the 1930s. *Center left:* Porthault's design for wall fabric was inspired by an 18th-century motif. *Center right:* The Porthaults' grandson, Hugues, in the game room. *Left:* The farm table is set for a hunt dinner with a cotton batiste cloth designed in 1985 by Marc Porthault. *Opposite:* A 1965 four-leaf clover design covers the Louis XIII breakfast table.

veryone comes together for meals, then scatters to walk, ride, run



The house records the history of Porthault from its founding in 1925



Marc Porthault designed the tulip print in the bedroom, *above*, of their daughter, Edwige, in 1986; the oak desk and chair are Louis XV. Porthault fabric on Albane's Louis XV–style chair and the wall behind her, *left*, and in the bathroom, *opposite below*, was introduced in the 1930s. *Opposite above:* The blue and white crystal sconce in Diane's bedroom complements the carnation print created by Madeleine Porthault for the duchess of Windsor.

"If my family had been couturiers, they would have been much better known—the Cardins, Diors, and Riccis of their day," says Marc. "Inspired by the impressionists, my parents made the first printed sheets in the world. Before they introduced bed linens and tablecloths with color and pattern, no one had ever thought beyond white embroidered with their own initials."

Les Éolides is situated on the rim of the Rambouillet Forest where, emulating the French kings, government ministers still hunt stag on horseback. While wheat and oats are cultivated on the estate, the Porthaults also raise sheep and small game. Ringed by huddled stands of beech, poplar, and hornbeam, Les Éolides is a flat sprawling compound of four houses belonging to an assortment of Porthault children and relations. Marc and Françoise occupy a winsome two-story medieval stone house. Down the drive and up the road their daughter Diane and her young brood claim the principal residence, begun in 1780. This is the buzzing hub around which all the other houses—satellites, they call them—orbit. Everyone comes together for meals, then scatters to walk, ride, run, garden, bicycle, read,

aw, nap, pick currants, muck out the stables, o odd jobs, go antiquing, cut the grass, swim, ay tennis, make jam, hunt, or fly. (In the summertime, Marc pilots a Cessna six-seater on day ips to Deauville and Le Touquet, landing on ie same improvised airfield that was used by eneral Patton's troops during the expulsion of ne of Bismarck's grandsons from Les Éolides at ie time of the liberation.)

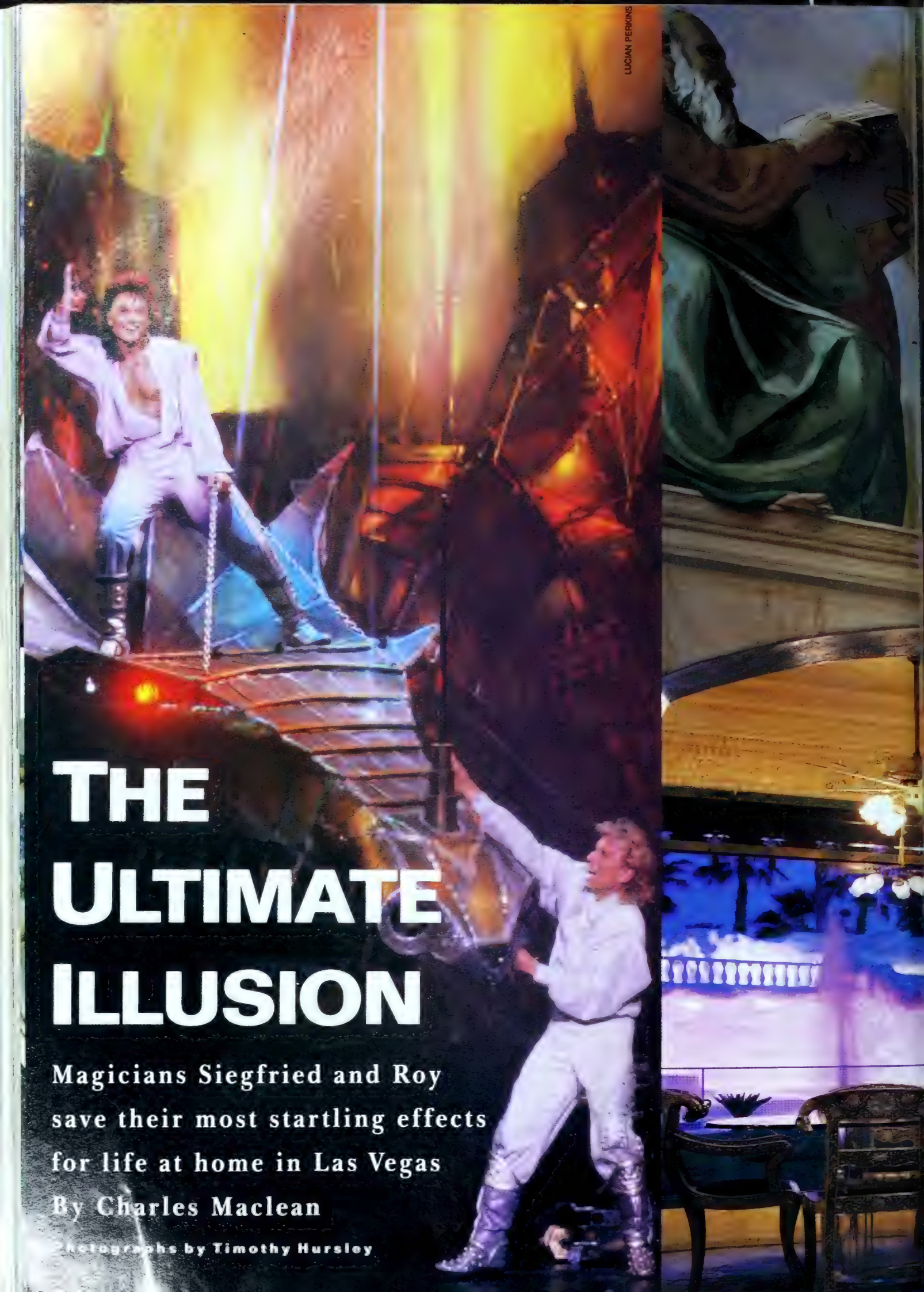
"There have been Porthaults in this part of rance since the fourteenth century," says Marc. The main house, which was nothing more than small farm at the start, belonged to my great-randfather. Our life at Les Éolides is very rustic, ery campagnard. When I greeted you this norning, I wasn't wearing a tie—you weren't put ut were you? I plant rapeseed, shoot pheasant, eep horses. The lambs we nurse ourselves are so levoted they follow us around like dogs." Those ambs are a part of the Porthaults' daily life. Marc s never surprised to discover Françoise giving a oung one its bottle in the backseat of the car as hey rush toward Paris on Monday morning.

Much of the decoration in the main house has n accumulated, unselfconscious, almost accidental quality typical of French country retreats o which every generation—for better or worse, says Françoise—bequeaths a souvenir of its taste. The Porthaults, in any case, aren't the sort of people to spend much time worrying whether their handsome Louis XV boiserie and pier glasses belong under the same roof as their richly upholstered Napoleon III armchairs and Louis XIII church stalls. With riding tack spilling into every room, boar's feet fashioned into candlesticks, and antlers transformed into lighting fixtures and even table bases, the most powerful impression is one of people who are keen on horses and the hunt. Filling the bathrooms with matching wastebaskets, curtains, sinks, hand towels, floor mats, toilet seat covers, tiles, bidet covers, cotton-ball holders, and tissue boxes is something that only the makers of these amazing accoutrements could attempt with impunity.

The house records the history of D. Porthault & Co. from its founding in 1925 by Marc's parents. Carved wooden blocks from the firm's early years, when all the printing was done by hand, hang over the hob in the kitchen and fill the modern glass-topped oak coffee table in the salon. One bedroom is covered entirely in the graceful long-stemmed carnation print Marc's mother created especially for her friend the duchess of Windsor in 1955 for the nearby Moulin de la Tuilerie. The breakfast table, beneath a fluttering cotton frieze of ferns in the dining room, is laid with a cloth and matching *(Continued on page 192)*







THE ULTIMATE ILLUSION

Magicians Siegfried and Roy save their most startling effects for life at home in Las Vegas

By Charles Maclean

Photographs by Timothy Hursley

LUCIAN PERKINS



The high drama and lavish stage effects of Siegfried and Roy's show, *opposite*, are echoed at their private compound, where the cappuccino bar, *above*, features a tribute to Michelangelo.

Before my hand reaches the bell, the great oak doors swing silently open. A butler in a flowing black kimono with a shaved head and pigtail down his back makes a low bow and, extending a solemn welcome to the legendary Siegfried and Roy's Las Vegas house, leads the way into the magicians' lair. Left alone in the breakfast room, I look about in wonder at an Aladdin's cave of exotic trove, rich carpets, and luxuriant greenery. A moment later the air fills with growling thunder as the butler belabors a huge Chinese temple gong at the head of the stairs.



"The house is really a museum of Siegfried and Roy's travels," a disembodied voice explains. The accent conjures a more mellifluous Henry Kissinger. I turn around to see Roy make an entrance in a pale blue après-safari outfit, then look back again and there, in a corner of the room that a moment ago was empty, stands Siegfried. Motionless. Who spoke? We exchange greetings against a sudden deafening chorus of birdsong.

"Right here, for example," Roy indicates a hanging birdcage, "you have a nightingale given to us by the Japanese imperial family as a memento of our trip." In 1989 Siegfried and Roy took their magic show to Japan—400 tons of equipment and a menagerie of 38 wild animals in four 747s and two cargo ships. They stayed nine months, baffled more than a million Japanese, and came back filled with ideas for Easternizing their show and living quarters.

On a lightning tour of the house Siegfried and Roy point out their treasured gifts—an umbrella that once shaded the Dalai Lama; a candelabra from Liberace; a watercolor presented by England's Prince Philip in recognition of their service to wildlife preservation; and from the pope, a flagon of holy water that Roy believes has increased the fertility of their family of white tigers. As we circle back to the breakfast room, the kimonoed butler reappears with a trayful of cappuccinos—I recognize him now as the chauffeur from last night's show. He was driving a white Rolls-Royce full of white tigers across the stage when Siegfried clapped his hands and the whole purring meringue melted into thin air.

"Excitement, danger, and glamour have always been our way of doing things"

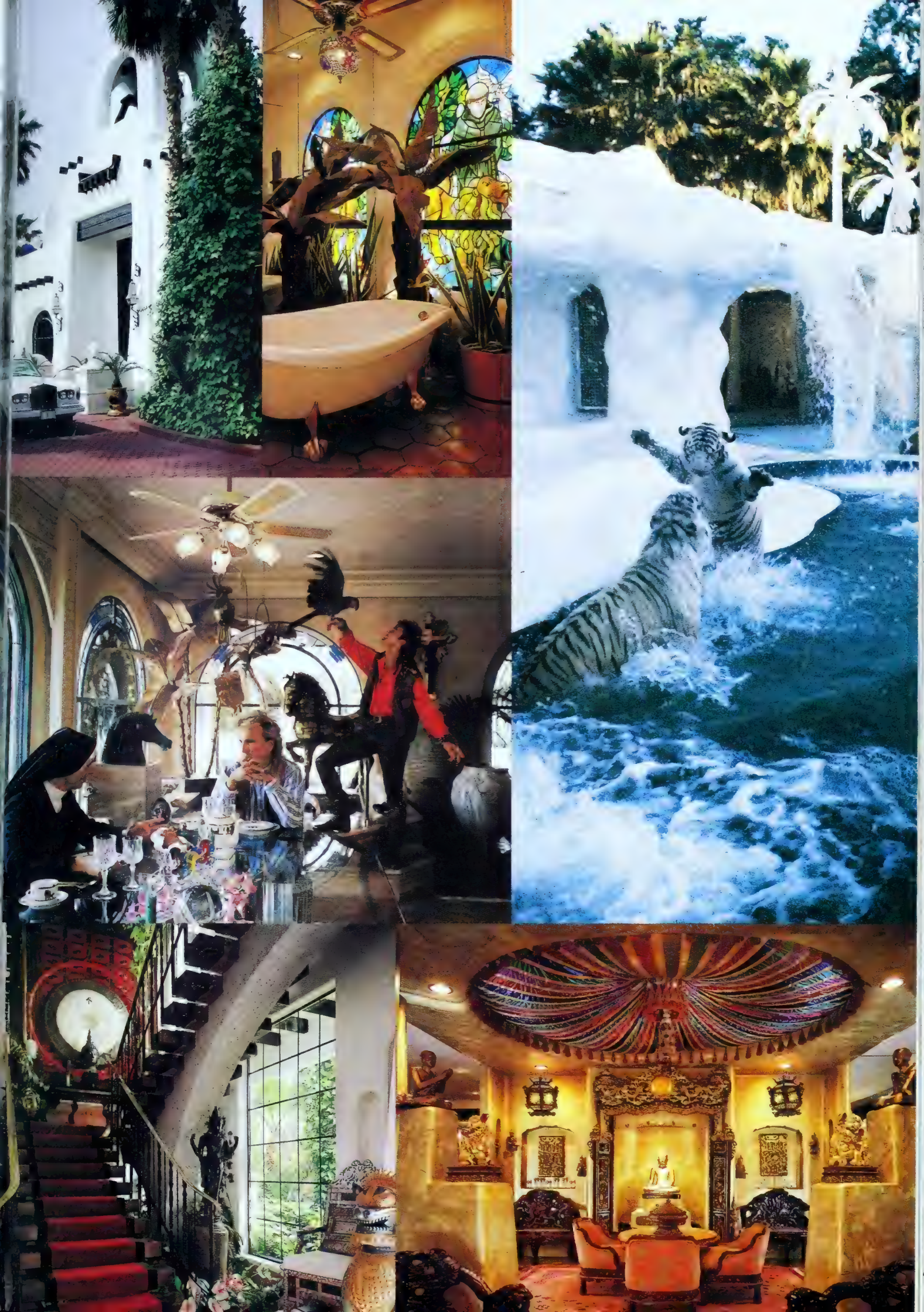
In Las Vegas, where they have worked almost exclusively for the past twenty-five years, Siegfried and Roy are to magic—or so Tom Snyder once introduced them—what Frank Sinatra is to music. Earning $11.5 million a year, more successful than Kellar, Thurston, Houdini, or Merlin, the self-styled superstars of magic have every reason to believe in their own legend. In the town they grew up with, they are held in affectionate awe; celebrated, emblematically, as "masters of the impossible."

Their new show at the Mirage Hotel on the Strip, a $50 million Vegas extravaganza complete with wild animals, show girls, and spectacular high-tech effects, sells out every performance. Production values run as high as the hype, but it's the magic that dazzles. The whole eye-rubbing experience is like watching a live version of a Steven Spielberg movie. As performers, Siegfried and Roy rely more on technical wizardry than suggestion or atmosphere, but they know how to generate excitement. "Speed is our signature," says Roy. "Excitement, danger, razzle-dazzle, and glamour have always been our way of doing things, onstage and off."

The two magicians and their menagerie live on the fringes of the desert in an eight-acre mission-meets-Aztec-style complex that bemused locals dubbed the Jungle Palace. Guarding its white adobe ramparts, stone lions and hidden cameras survey the hushed palm-lined suburbs of the city. A small sign behind wrought-iron gates embossed with the dazzling SR logo warns passersby: BEWARE OF THE DOG. The joke, which every Las Vegan knows, is that Siegfried and Roy often let the big cats roam free inside the compound, but at night, two Great Danes, Wilhelm and Bismarck, prowl the grounds—just to make sure that their rare and valuable wild cousins can sleep safe and sound.

The magicians' quarters take up one side of a grassy courtyard, the cages of their affection-trained beasts the other. It's hard to say

The grand illusionists onstage, *above. Opposite, clockwise from top left:* Their eight-acre spread includes a mission-style main house. Siegfried's bath faces a stained-glass panel of Saint Francis. White tigers frolic in their own pool. Siegfried and Roy meditate daily in their Buddhist temple. Roy designed the main staircase lined with Eastern art. Siegfried joins his sister, a Franciscan nun, at the breakfast table, while Roy provides a perch for La Donna, a cockatoo.



which species enjoys the greater luxury. There are three swimming pools: one for humans, one for the commoner animals, and one for the royal white tigers—though a certain amount of mixed bathing goes on. Siegfried and Roy swim with the cats most days as a way of conditioning younger animals and of staying close with old friends like Mombasa, a black-maned Nubian lion, the undisputed king of the compound.

Across the lawn from the breakfast room stands the White Tiger Habitat, a gleaming all-white environment intended to remind the tigers of their Himalayan home. "Snow cover is the natural surrounding for the white tiger," explains Roy, who designed the Habitat with a view to perpetuating this rare and endangered species. "The moment they went in there, they relaxed, they became different animals," says Siegfried, "as if the camouflage made them feel more secure." "For me," adds Roy, "nature is the greatest magician of them all." Under the palm trees, the Habitat looks like a giant block of melting ice cream. But the tigers seem contented enough, and whether it's the camouflage or the pope's holy water, they have produced record numbers of cubs with their distinctive pink noses and extraordinary ice-blue eyes.



Once a gimmick, the animals are now an integral part of the magicians' lives; they, along with an unrelenting schedule of appearances, leave Siegfried and Roy little time to themselves. "You have to be round-the-clock dedicated or it doesn't work," says Roy. "Our lives are really an extension of the show and vice versa. Everything we do—the people we see, the food we eat, the house we live in—relates to our performance onstage." On the rare occasions that they entertain at the Jungle Palace, their guests tend to be other celebrities or family. The day before my visit, Michael Jackson, a devoted fan of Siegfried and Roy's since he was a kid, had been there looking at the white tigers. The next day they were expecting Siegfried's sister, a Franciscan nun who looks after disturbed children in Germany. When they need time out, the illusionists escape to their Bavarian-style chalet in the desert just outside Las Vegas to ride horses and meditate.

The interior of the Jungle Palace is a wildly eclectic farrago of styles. Decorators have been kept at bay. "A house doesn't mean anything unless it's a reflection of the people who live in it," declares Roy, who inherited much of the furniture from his parents in Germany. His father has never become reconciled to Roy's giving up a career in the family bank for show business. The more outrageous, eccentric half of the magic partnership, he still enjoys breaking the rules of magic and decorating. The theme of the place hovers between gemütlich and oriental. While Roy's flamboyant taste dominates—he has a magpie instinct for collecting that makes his partner despair—Siegfried, more ascetically inclined, acts as a brake. But judging from the lavish Buddhist shrine, the bathroom full of *(Continued on page 194)*



"Our lives are an exten

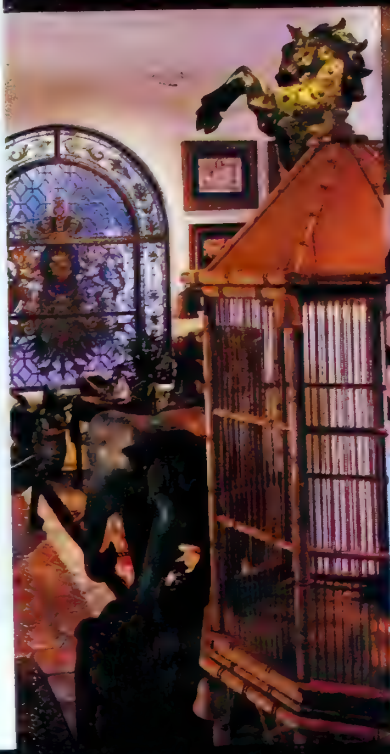


Roy and Siegfried, *above*, with their Great Danes. *Opposite, clockwise from bottom left:* A living room fit for a maharaja. Chairs from India. Siegfried mans the sofa while Roy and a tiger spar. The white tigers' habitat overlooking the complex. The embellished conference room. Roy's display of Indian arms. Entrance gates with the Siegfried and Roy logo. Siegfried next to his bedroom mural of Merlin. Roy and two cats in his bedroom. The birdcage of a nightingale given by the Japanese imperial family.











ne show and vice versa"













Casa Callaway

Actor-cum-decorator Thomas Callaway creates a hacienda in Brentwood

By Betsy Israel

Photographs by Oberto Gili

WHEN THOMAS CALLAWAY AND HIS wife, Claire, moved to Los Angeles from New York, "the West," he says, "the expansiveness, the style—just knocked me over."

The style especially. Callaway, a former art student who is now an actor, decorator, and furniture designer, had done the "occasional renovation-design thing" in New York. ("You're an actor," he says laughing, "you have time. Your friends have imperfect apartments.") But once in Hollywood he became entranced by the local courtyard architecture, and the "design thing" became more than occasional. These days, between callbacks, Callaway is busy "reconceptualizing" as many as five houses at once—for a celebrity clientele inspired by the Spanish colonial hacienda he carved from an unpromising 1920s vintage bungalow in Brentwood.

"The house fantasy," as actress Claire Callaway calls it, began in 1986 with the birth of their son, Catlin, "and the scramble," she says, "for

Sunlight streams through 18th-century Argentine windows in the kitchen/dining area of the Callaways' antique-filled hacienda. A converted gas lantern from New England hangs above the Mexican worktable and chairs; the painting over the adobe-style fireplace is a Spanish colonial wedding portrait. The French doors to the courtyard are from Taos, New Mexico. Details see Resources.

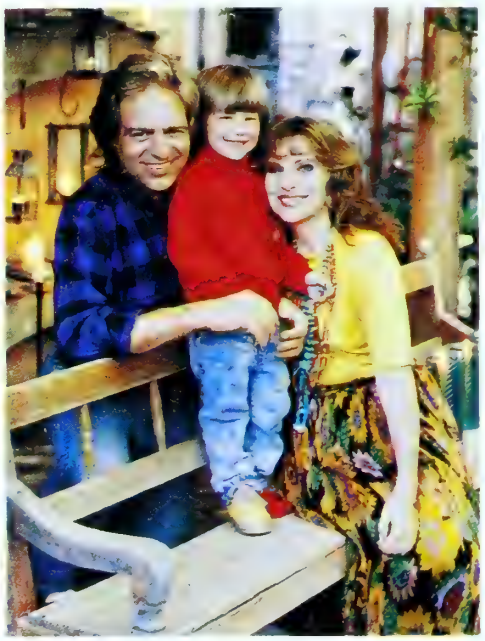


better everything—better space and better air." Her husband had already spent long hours—at the Ensemble Studio Theater, on the set of *Falcon Crest*—envisioning the particulars: "Old, very old Santa Barbara or Monterey, an inner court, perimeter-walled square—that's what I was seeing. But it was impossible to find something in so pure, so untouched a state on L.A.'s west side."

One day, "stomping, terribly misunderstood," from a house in Brentwood, Callaway pointed to a tiny shingle-roofed house and said, "*That* is what I want. I walked into the living room and felt something wonderfully pure and unchanging about it. I said, 'I could live in this house.'"

The owner, thrilled that someone wanted the house itself, gave the couple first shot. "We were ecstatic," says Claire. "Then I realized, my God, we've bought a dark one-bedroom house where the floors aren't even level—and with all our stuff! We've been collecting English and American antiques for years, and I had this vision of a Spanish Victorian closet."

Tom Callaway had a slightly different vision. He pulled together a crew of twelve, including a stonemason to cut the limestone counters for the kitchen and bathrooms and a Guatemalan experienced in making authentic adobe brick. (Callaway



"I walked into the living room and felt something pure and unchanging"

needed replacements for a nineteenth-century wall still out back, a remnant of the huge Spanish colonial ranch that once comprised many neighborhood lots.) Their first task: to enlarge the 1,000-square-foot house, "keeping it," says Callaway, "in scale with the block. I didn't want one of those Santa Monica mausoleums—the huge unwieldy house crammed onto the tiny lot." He added a second floor to an old studio at the rear, a basement laundry area/nanny's quarters, and, at the front, a low-lying kitchen/dining area that opens onto an entry courtyard.

"With the courtyard," he says, "we wanted immediately to establish that sense of enclosure. You enter it and you should feel a slight surprise." Indeed, to step inside is to step, roughly, into Oaxaca: viga posts wrapped with trumpet vines shade weathered Saltillo tile and rough Spanish colonial benches. Bougainvillea snakes up the adobe walls, and the only sound is from an antique Puebla tile fountain. "The fountain is the showcase," says Callaway. "I had brought a lot of tile back from New Mexico,



In the living room, *opposite*, Callaway combines a Spanish colonial santos case from Nonesuch Antiques, Santa Monica, with a 19th-century English piecrust table and an early 19th century American portrait. The club chair is a Callaway design. *Above:* Tom, Catlin, and Claire Callaway. *Above left:* The patio fountain, with antique Mexican tiles and French spouts. *Left:* Chinese export porcelain on a Spanish colonial sideboard; the Mexican primitive is painted on grain sacks.





and one night I discovered that certain pieces seemed to form a pattern. I made the spouts from old ridge ornaments—the whole thing very much in the spirit of the house. You try to make the disparate pieces work in some larger scheme."

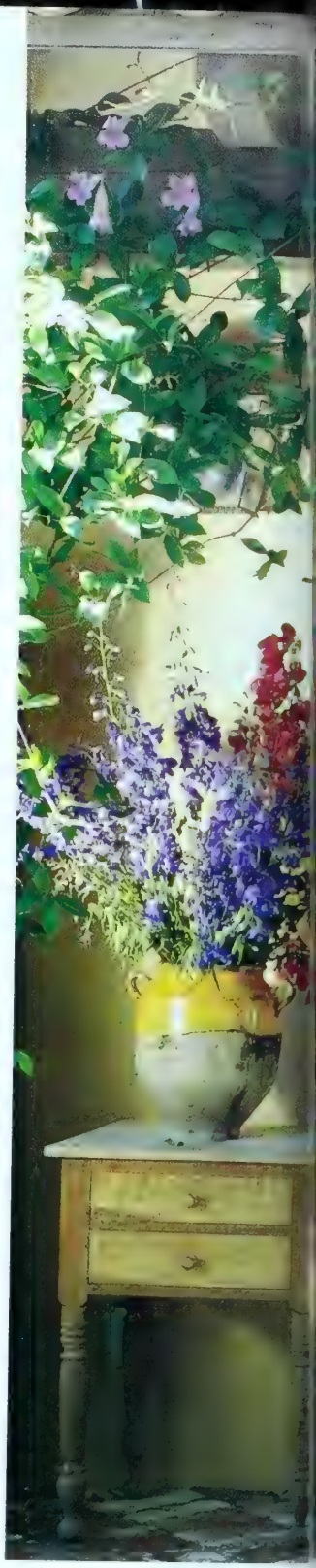
For the kitchen windows, Callaway used eighteenth-century Argentine frames and grilles he had dragged around for years. "At one point the pieces—*heavy* pieces—were piled up in my parking space and my new car sat on the street. Here they were among the first things to go up"—establishing a curving motif around the front and side of the house. "But finding doors with similarly rounded tops in the right period required some searching," he says. "The French doors that lead from courtyard to kitchen? Those I found, kind of buried, at a Taos garage sale."

Callaway's puzzle approach—making the beloved if unlikely piece fit—is perhaps best illustrated in the living room. At the far end, forming a sort of snapshot of the style, is a rough Spanish colonial sideboard set with demure blue and white china. It is flanked by Chippendale chairs and English tea tables, with a Mexican naive painting on grain sacks above. "When we brought out the china and the other New York stuff, I assumed very little of it would work," says Callaway. "Then we saw it in place and experienced a minor epiphany: when the Europeans came here, via Mexico, they brought European things, mixing these with primitive, more ethnic things. So what we were doing, inadvertently, was establishing true period authenticity."

The bungalow had ended in a dark and tiny bedroom off the living area. Callaway knocked through it, adding a long skylit hallway with additional rooms and a row of French windows and doors. Now everyone, says Claire, tends to wander back along its shiny oak floors. Dinners some nights are served on the rear patio, and more than a few evenings are spent in what Callaway calls his

It's surprisingly easy to forget that West Los Angeles is just outside





Trumpet vines on the patio frame the master bedroom, *above,* where Navajo rugs and pottery mingle with an English pine chest and a family quilt. *Above left:* Callaway upholstered the wing chair with an old Pendleton blanket; Navajo weavings continue the Western theme. *Left:* His grandmother's quilt covers the brass bed in the guest room; the painting is English, c. 1825. *Opposite:* Limestone counters were cut for the bathroom.

"grown-up cowboy's dream room," a den that is filled, wall to wall, with Native American and Western artifacts. The cowboy theme—"the purely fun stuff," as Callaway says—continues into the master bedroom where English pine night tables and Victorian brass lamps are juxtaposed with sheepskin throws, saddlebags, Indian dolls, an apple-picking ladder, and Navajo weavings.

The bedroom view, through a set of French doors, is considerable: a turquoise blue pool and, beyond the restored adobe wall, a neighbor's floral overflow. But from the old studio, now a guest room/office—what Callaway calls an "authentic room of my own"—it's surprisingly easy to forget that West Los Angeles is just outside. "He really built us a world within a world," says Claire, "so upstairs, to show it off, we kept putting in more windows. We really had no more room for windows. But Tom always managed. He may be a cowboy at heart. But he's a very clever cowboy." ▲ *Editor: Joyce MacRae*



The Wild Side of

Preservationists join hands with local government to save a region's precious wilderness

By Tony Hiss

Photographs by Kristin Finnegan

FLYING IN TO PORTLAND, OREGON, ON A GOLDEN afternoon a few months ago to meet with Mike Houck, the urban naturalist with the Portland Audubon Society, so much of what I could first see of the city and the region around it during the airplane's slow wide gliding turn down toward the airport seemed so breathtaking and so beckoning that for just a moment I wished we could spend the rest of the afternoon at eagle altitude—not so much for the soaring but to stay in touch with the specialness of the place spread out below us. We were looking down at two river cities (Portland and Vancouver, Washington, facing each other across a wide and mighty river—the Columbia, sometimes called the River of the West), at the confluence of two great rivers (the Columbia and the Willamette, the organizing river of Oregon's west side, connecting the state capital and the state's two biggest cities), at two huge snow-covered volcanoes (the jagged Mount Saint Helens in Washington and the smoothly symmetrical cone of Mount Hood in Oregon), and even at two shades of green—the dark green of the Douglas fir forests on the hills west of Portland and the lighter green of the tilled fields and meadows in the Willamette Valley to the south.

It's a spectacular setting for human settlements, one in which rugged grandeur and easy living are both givens—as if Alaska had the climate of England. Lieutenant William R. Broughton of the British Royal Navy, who in 1792 set down the first written description of Oregon, called it the "most beautiful landscape that can be imagined." David Douglas, the Scottish botanist who inventoried Oregon plant life on an 1825 trip to the Northwest (the Douglas fir is named for him), walked among firs that were five hundred years old and three hundred feet high. There were man-made landscapes, too: the oak savannas, wide meadows dotted with clumps of oaks that looked like an English park. These were clearings in the wildwood that had been created and kept open by Native Americans, who set periodic fires to hold back regrowth of the forest. And there was an almost overwhelming profusion of wildlife. Members of the Lewis and Clark expedition, who camped out in 1805 along the Columbia Slough, the slow-flowing wetlands-bordered backwaters of the Columbia River in what's now North Portland, complained that they couldn't sleep at night because of the "horrid noise" made by thousands upon thousands of cranes, swans, geese, and other waterfowl.

One of the greatest and most heart-wrenching gaps between what American cities have become and what they need to be—and will be again—has to do with the shortfall between the interrelated excellences promised by an area when you circle around it overhead and the disconnectedness and forlorn, repetitive, degraded landscapes that so often assault you when you descend and move around at ground level. "It seems to happen everywhere," said a front-page article last fall in *The Oregonian,* Portland's newspaper. "Why has Portland started to feel a lot like someplace else?" "What should be done," asked an editorial that ran less than a week later in *The Columbian,* Vancouver's newspaper, "to protect this land, its people, and the lifestyle they cherish?"

Similar questions can be found these days in newspapers all over North America, but Portlanders and Vancouverites are perhaps more fortunate than many of the rest of us because a new approach to city building is now being pioneered in their own area. Mike Houck and a gifted group of



Trout thrive in Fanno Creek, five miles west of downtown Portland

Portland

dens of practical visionaries from the Portland-Vancouver region—planners, geographers, biologists, parks commissioners, citizen activists, businessmen, developers, teenagers, and elected leaders—are working together to bring into being over the next five to ten years or so a major new bistate, four-county 1,000-square-mile open-space initiative, the Metropolitan Greenspaces program. Metropolitan Greenspaces amplifies the traditional nineteenth-century urban idea of parkland and recreational space by adding on a late twentieth century idea: parks where people and wildlife and native vegetation are equally at home. The region's existing park systems will be more than doubled in size by creating, as an adjunct, the country's first coordinated urban system of natural areas and wildlife refuges and reserves—linked together by hiking and biking trails and by rivers, streams, and woodland corridors that permit the migration of wildlife throughout areas already urbanized and those about to become urbanized. (Both Portland and Vancouver expect huge population increases in the next fifteen to twenty years, with Greater Portland growing from 1,470,000 to 1,000,000 people and Vancouver from 220,000 to between 400,000 and 600,000.)

Metropolitan Greenspaces holds out the promise of changing the faces of Portland and Vancouver and their suburbs as well as the way that people who live there think of themselves—by reinventing the whole idea of civic cooperation. Mike Houck, the man who more than any other has helped get the whole process rolling, suddenly realized ten years ago that the sense of Greater Portland you have from a plane holds true on the ground. The original grandeur is still there, even if it has been diminished: it's just that down on the ground it's often become hard to get at or hard to see, so it *feels* lost forever. There may be an auto graveyard next to a marsh teeming with ducks and mink, or maybe access to a still free-flowing stream is blocked by an abandoned railroad line. Or another marsh, a feeding site for great blue herons in the heart of Portland, may be overlooked simply because no one has ever posted a sign saying what a treasure it is. Houck, who has a remarkable talent for nudging reality along, walked through this particular marsh


A creek near Sandy River


Multnomah Channel off the west bank of Sauvie Island

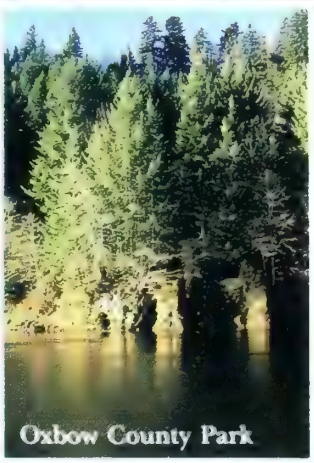


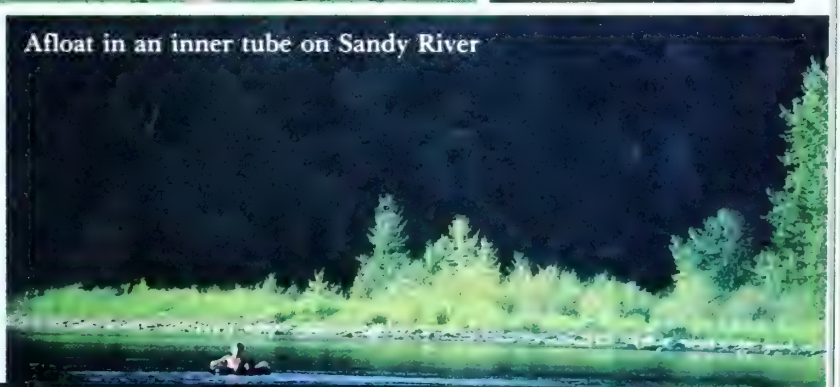
State wildlife marker

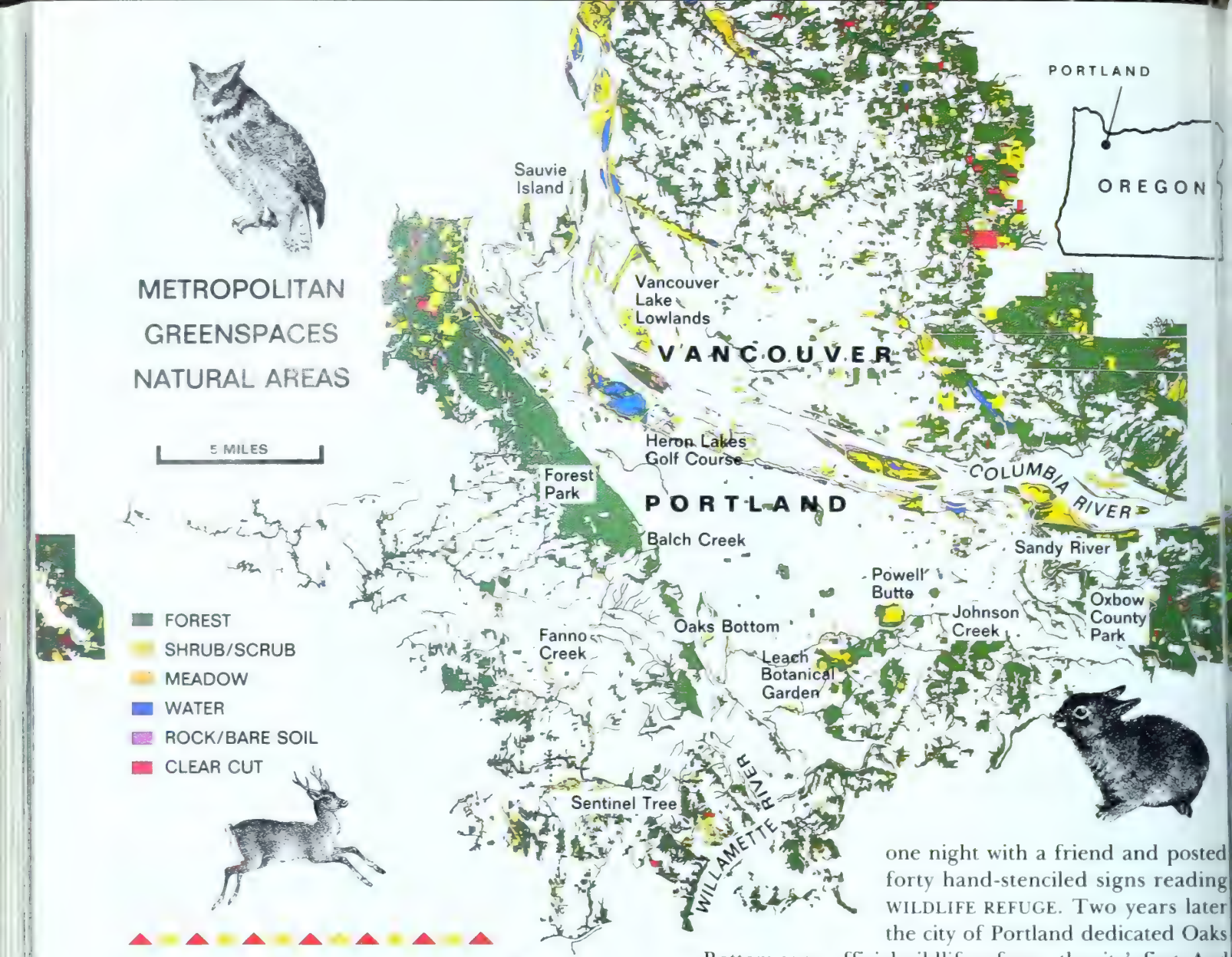

Bybee-Howell Marsh on Sauvie Island


Snow geese over Sauvie Island


Heron Lakes Golf Course

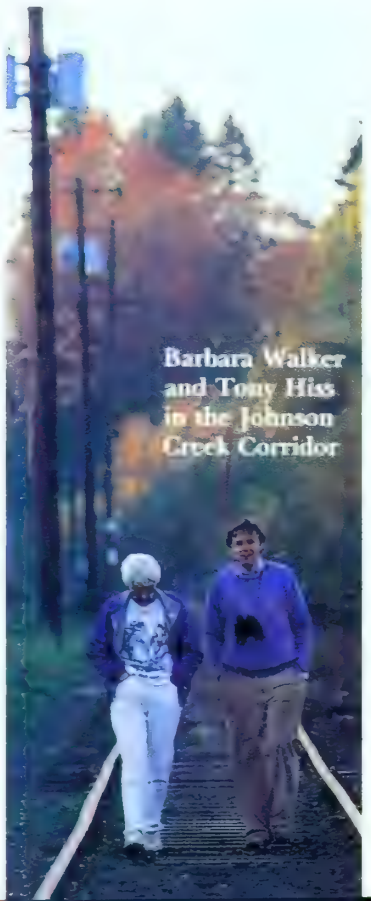

Oxbow County Park


Afloat in an inner tube on Sandy River



WHERE THE WILD THINGS ARE

Sauvie Island As many as thirty-five bald eagles roost in a 12,000-acre wildlife area.
Vancouver Lake Lowlands Otters and beavers flourish in shallow waters.
Heron Lakes Golf Course A major heron rookery is preserved close to the seventh hole of the public links.
Forest Park Bear and elk migrate through 4,800 acres.
Oaks Bottom Great blue herons feed in Portland's first official wildlife refuge.
Leach Botanical Garden Pathways lead visitors through a variety of Northwest regional environments planted with many indigenous species.
Powell Butte Wildflower meadows, old orchards, and black-tailed deer are attractions along the nine miles of trails in Portland's newest park.
Oxbow County Park Crowds come for the October salmon festival to watch the fish spawn in the Sandy River.


Barbara Walker and Tony Hiss in the Johnson Creek Corridor

one night with a friend and posted forty hand-stenciled signs reading WILDLIFE REFUGE. Two years later the city of Portland dedicated Oaks Bottom as an official wildlife refuge—the city's first. And just east of Portland, Multnomah County has now designated the marsh next to the auto graveyard as that county's first official wildlife refuge, Beggars Tick Marsh.

One of the first efforts of Metropolitan Greenspaces has been to inventory all of its existing assets. A year-long aerial photographic mapping of the region by Joseph Poracsky and his geography students at Portland State University turned up a total of 6,480 natural sites on both sides of the Columbia River. Esther Lev and Lynn Sharp, two urban wildlife ecologists who've been conducting field surveys of a random sample of the sites on the new map, triumphantly led Houck and me on a misty morning to a forested ravine in Clackamas County, almost due south of Portland—a quiet hobbitlike landscape with trilliums, sword ferns, and lady ferns underfoot and, just above us, gray green moss drooping from gnarled tree boughs. And there, dominating all the younger trees, was a giant Douglas fir at least three hundred years old. "Sentinel Tree Nature Park!" exclaimed Houck, giving reality another nudge forward.

Early on, Houck also made common cause with Barbara Walker, a leader in the group finding ways to put together the Forty-Mile Loop, an early twentieth century plan to connect Portland's major parks with a trail sys-

th, when the two of them realized that the city's remain- natural corridors and its potential trail connections re virtually the same pieces of land. Houck and Walk- are still working in tandem: the city of Portland ac- ired the old railroad line next to free-flowing Johnson eek for Walker's team, the Forty-Mile Loop Land ust. As a result, the roadbed will be converted into an sily accessible trail beside a stream that's home to bea- r, muskrat, pileated woodpeckers, and the belted king- her, which has just become the official symbol of the etropolitan Greenspaces program.

The train-line purchase will also give new prominence special natural areas in southeast Portland that have t to gain a regional reputation. The railroad right-of- ay, for instance, skirts the southern edge of Powell utte Nature Park, an ex-dairy farm that's now Port- nd's newest city park. Powell Butte is a spectacular ace—a meadow-topped and wildflower-strewn extinct lcano 620 feet high that's a hawk heaven: it has red- iled hawks, American kestrels, and northern harriers. abitat protection plans here include restoration of the rm's old apple, pear, and walnut orchards.

work together with their counterparts in Washington to create the full-scale regional protection program. That kind of ongoing partnership has never before been achieved in the Portland-Vancouver area, but to Mike Houck the best sign is that even people who aren't officially part of the project have already started to work toward its goal. He drove me to a new housing subdivision in Beaverton, southwest of Portland, where the developer has taken what used to be a narrow, straight farmyard ditch and turned it into a gentle, meandering wooded stream corridor three hundred yards across.

Later on Houck showed me a new corporate headquarters in Wilsonville, just south of Portland, that is surrounded by six acres of wetlands. Two thirds are man-made—because the corporation, Mentor Graphics, wants its employees to have beautiful places where they can step outside on their lunch hours. And while we looked at this infant wetland, a great blue heron flew by overhead on its way back to its rookery—serenely and effortlessly crossing most of the jurisdictions bound together in the new and experimental Metropolitan Greenspaces program in one single, arcing flight. ▲



Portland from Pittock Mansion Park with Mount Hood on the horizon

Another locally treasured open space along the Johnson Creek corridor is the Leach Botanical Garden, a cool shady Hansel and Gretel–like spot, much favored by southeast Portlanders for wedding receptions, that has become a haven for indigenous plant life. A principal feature of the botanical garden is its labeled collection of native Northwest plants, many of them eminently suitable for home gardening. There's *Linnaea borealis,* for example, a diminutive ground-hugging vine with tiny pink twin tubular flowers as fragrant as violets. And the Oregon grape, *Mahonia aquifolium,* the state flower, which is not a vine but a holly-leafed shrub related to the barberry. It bears a cluster of yellow blossoms that give way to a purplish fruit that, when you add a *lot* of sugar, can be made into a delicious wine-colored jelly.

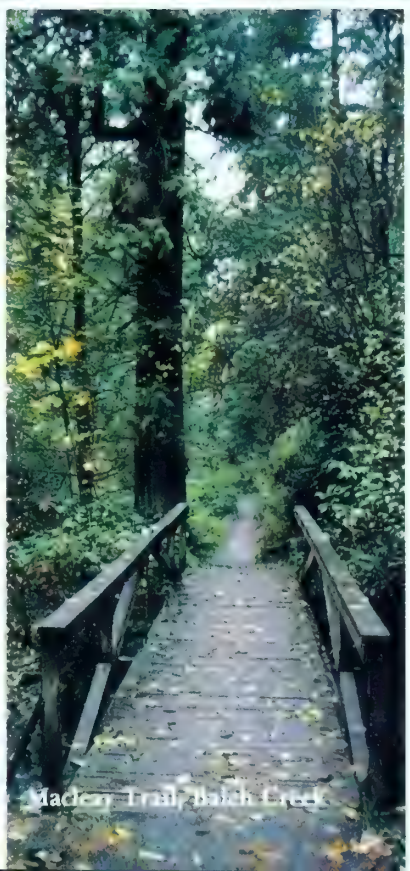
The next challenge for Metropolitan Greenspaces is to take the cooperation that has already been forged to a new level—because twenty-seven cities and counties, under the leadership of the Metropolitan Service District, an Oregon regional coordinating agency, will have to

The marsh next to a junkyard now teems with ducks and mink

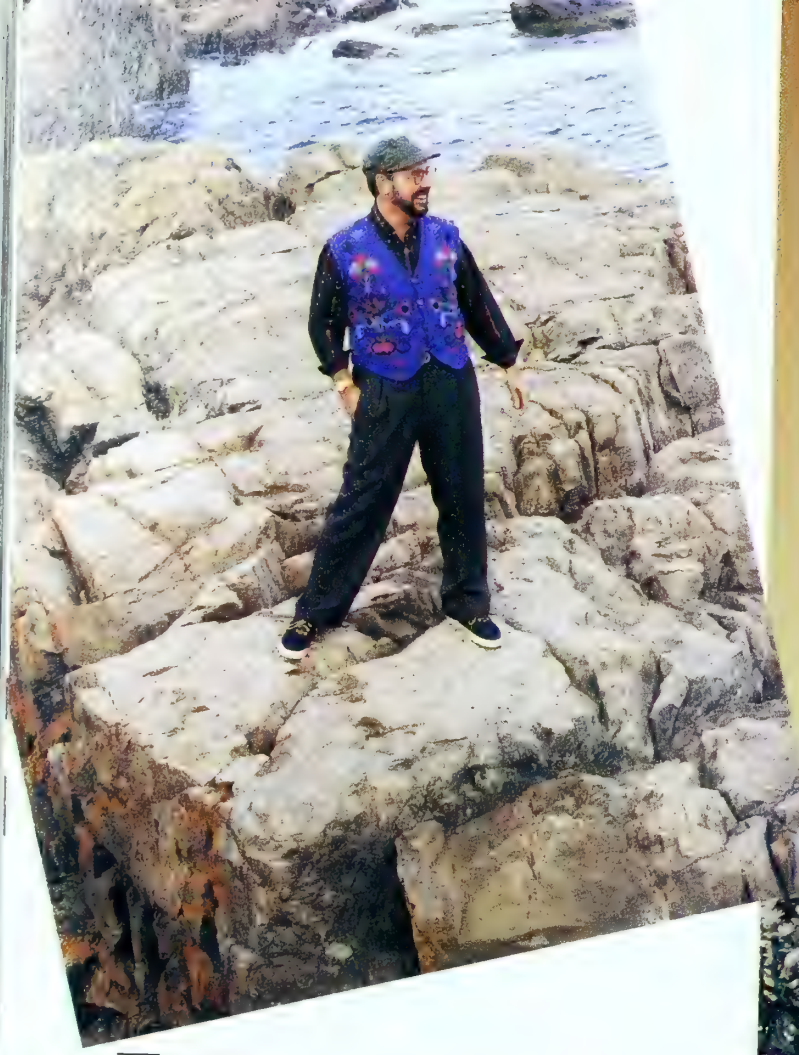




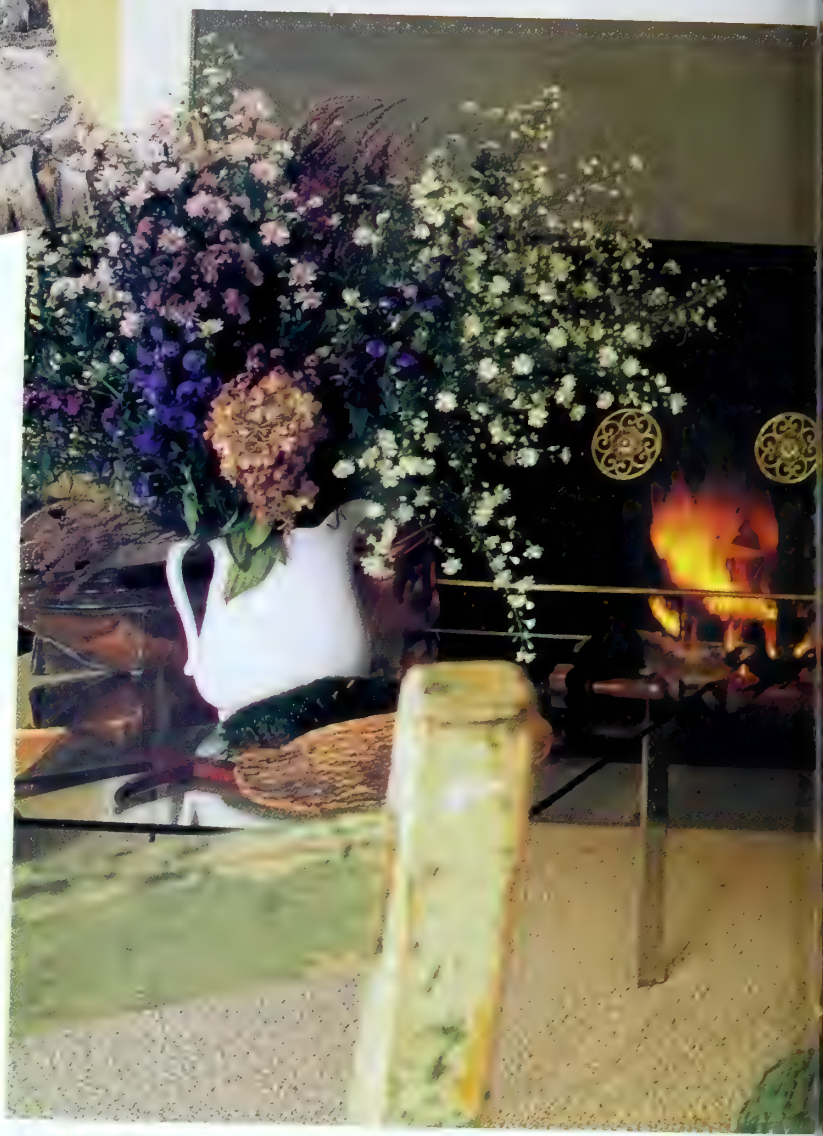
Sauvie Island shoreline



Macleay Trail, Balch Creek







IRA HOWARD LEVY IS DOING IN ONE LIFETIME what most people might accomplish in three. Not only is he in the midst of a twenty-seven-year megawatt career as senior vice president of Estée Lauder, in charge of corporate marketing and design, he also maintains a quartet of houses—one in Connecticut, a second in Arizona, another in New York, and his latest, Ocean House, on one of Maine's rocky islands. "This house in Maine is part of the satellite lives I've organized," he says. "Each life gives me a different outlook. It enriches me as a private person, but it also benefits what I do professionally. It gives me exposure to different ways of life." Levy says his contributions to Origins, Lauder's newest company, emanate from his Maine experience.

Energetic, articulate, and knowledgeable, Levy never makes a commitment to build or buy a house until he has spent some time visiting its environment. His decision to settle permanently is neither arbitrary nor whimsical. Each house, he insists, has evolved from his desire to become part of that place he has visited and fallen in love with. "In other words," he explains, "I never choose to build a house. I love the place first, and gradually I become immersed in the life there, the vernacular of the place—the vegetation, the gardens. Then, I feel I want to be a part of it." Here, it seems, is





Ira Howard Levy, *opposite top*, near Ocean House, *opposite bottom*. *Below:* In the living room, a Mies Barcelona table and a sofa upholstered with rag rugs. Guatemalan awning fabric is on the cushions. Details see Resources.

Dacha in Maine

Ira Howard Levy reaffirms his Russian roots on a rugged island off the coast. By Wendy Goodman Photographs by Oberto Gili

The design of the house is inspired by cottages of northern Russia



The Teddy Roosevelt Room, *opposite*, with antique tartans and needlework and a Buffalo plaid cashmere lap rug, a gift from Estée Lauder. *Top:* Irish chairs and a Maine pie safe in the dining room. *Above:* A first-class deck chair from the Cunard Line's *Queen Mary*; the Abercrombie & Fitch touring canoe is from the 1920s.

the point of no return for Levy, and the fail-safe cue that another house is on the horizon.

Building from the vernacular of a particular setting is a passion for Levy. "I'm a frustrated nonarchitect. Had I to do it all over again I would be an architect, there's no question. So the houses are my way of expressing myself on a big scale." Although not the architect—Ocean House was designed by Roc Caivano—Levy becomes involved on all levels of their design. "As a client, I'm both a blessing and a curse," he adds. Perhaps so, but one senses here a perfectionist whose visions of the look and function of a house are cultivated by an enthusiasm fueled by research.

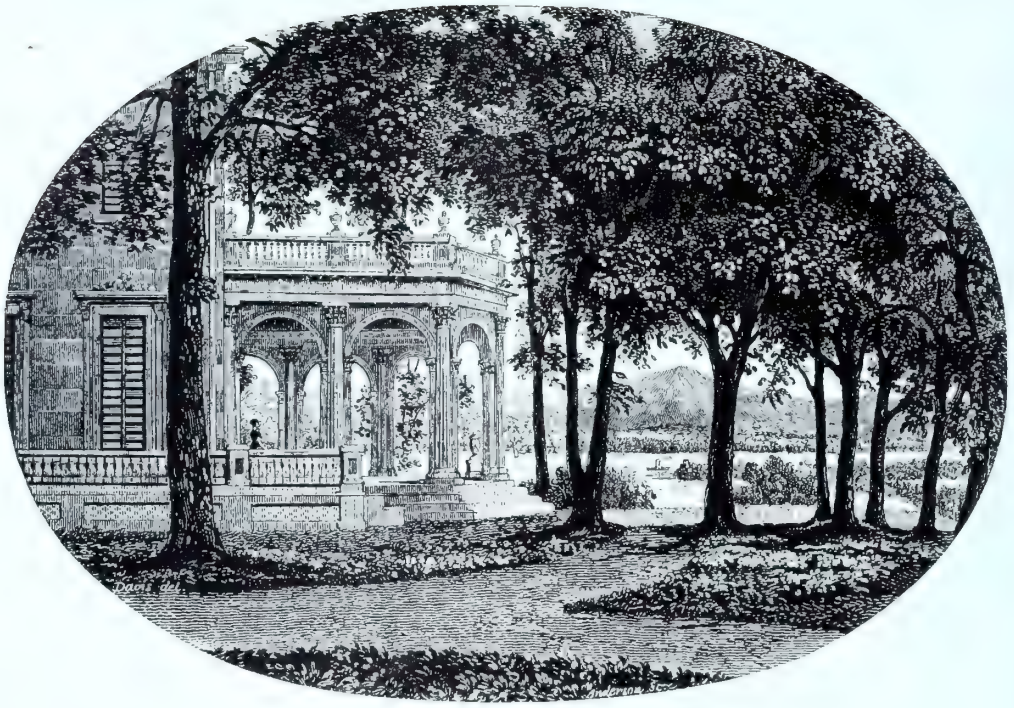
Ocean House is most unusual, its design inspired not only by Levy's Russian roots but also by his firsthand knowledge of the simple wooden eighteenth- and nineteenth-century cottages of northern Russia. "I wanted to build a house that was like a Russian shingle-style dacha. If they were still building them today, perhaps they would look something like this. It's not post or neo anything—nor is it a reproduction of a McKim, Mead & White cottage. The light in Maine is very much the same as the light north of Leningrad, and so are the *(Continued on page 192)*





In the guest bedroom, an antique kayak paddle, an American federal mahogany chest, and a photograph of Levy and Raisa Gorbachev during her visit to the Estée Lauder office in New York in 1988.





Hudson River Manor

A LONG LINE OF LIVINGSTONS LEFT THEIR MARK ON A FEDERAL HOUSE AND ITS GARDENS

BY MARTIN FILLER Photographs by Langdon Clay





Montgomery Place, built 1804–05. East portico, *above*, added 1863. *Opposite below:* East entry façade. *Opposite above:* Alexander Jackson Davis woodcut of his north pavilion, added 1842–44.





At Montgomery Place, the presence of the past was always honored

WHEN THE UNITED STATES WAS YOUNG, ITS dearth of historic monuments and architectural grandeur mattered little to most travel- because the land itself possessed such astonishing uty. No region of America excited more admiration n the Hudson River valley, the natural wonders of ich surpassed even the fabled Rhine. By the early eteenth century, New York State's majestic water- d was lined with the nation's most splendid country ts, which proliferated as New York City's commerce w and its population prospered. Thus the houses of Hudson underwent an essential transformation. re and more farming estates became leisure retreats m the metropolis, and with that shift came a very dif- ent way of viewing nature and man's place in it.



No evidence better illustrates that change than Mont- omery Place, one of the most fascinating and yet least nown of great American houses. Built at what today is nnandale-on-Hudson, a hundred miles north of New ork City, it remained home to the Livingston family nd its descendants from the time Thomas Jefferson was resident until only five years ago, when it was bought in- act (albeit run-down) by Historic Hudson Valley, the reservation organization that owns four other land- narks. Opened to the public in 1988, Montgomery Place s a vivid record of continuity in which the presence of he past was always honored. Its dense accretions of ar- hitectural, interior, and landscape design commis- ioned by successive generations never completely bscured earlier stages, making it possible for us to see he house and its grounds as tracing a privileged and cul- ivated way of life across almost two centuries.

The Livingston dynasty's sense of destiny came from ontrol of land. At its peak it owned 160,000 acres of the Hudson River valley. At its heart was Clermont, the fam-



n the parlor, *opposite*, a French Empire porphyry urn, riginal wallpaper, c. 1850. *Above right:* Portraits of Chancellor Robert Livingston, by Gilbert Stuart, and Coralie Livingston Barton in the dining room. *Right:* Chair, c. 1876, of oak rom New York house where Washington lived. *Above:* Over- ooking the Hudson River valley, a romantic rustic gazebo n a watercolor vignette by Alexander Jackson Davis, 1847.





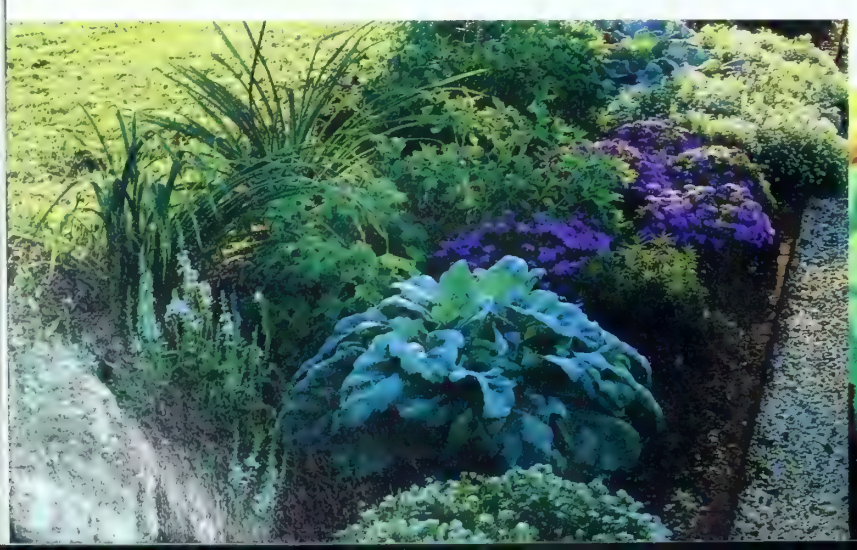
Details of Montgomery Place. *Clockwise from top left:* Empire console, Gothic revival chairs in the entry hall; overdoor roundel; a marble caryatid console; Vieux Paris vases; west terrace facing Hudson; Argand lamp on New York Empire sideboard; A. J. Davis watercolor of the west façade, 1847; peaches in orchard; 19th-century wallpaper border; garden border.

ily manor house where Janet Livingston was born in 1743. Married to and widowed by General Richard Montgomery, a revolutionary war hero, she was nearly sixty when she decided to establish a riverside estate for a favorite nephew. She bought a 242-acre farm on the eastern bank south of Clermont and in 1804–05 erected a fine house that she grandly called Château de Montgomery. Alas, her nephew died before she did, and upon her demise in 1828 the property passed to her much younger brother, the politician and diplomat Edward Livingston.

Secretary of state and later U.S. minister to France under Andrew Jackson, Edward Livingston loaded up on luxury items for his country house during his posting in Paris. Among the elegant treasures he brought home were a monogrammed porcelain dinner service and cut-glass stemware engraved EL; other French embellishments include a set of Empire mahogany dining chairs and settee, crystal and ormolu chandeliers, ormolu-mounted porphyry urns, gilded Vieux Paris vases, and hand-blocked wallpapers. Although he changed its name to the more democratic Montgomery Place, he nonetheless made the erstwhile château more French than ever. After Livingston's death his widow, Louise, and their only child, Coralie Livingston Barton, turned their attention to improving the extensive surroundings of the house. In the 1840s both mother and daughter came under the spell of the new romantic movement in landscape design that had begun to flourish in th Hudson River valley, and soon they became patron of its leading exponent, Andrew Jackson Downing o Newburgh, New York.

A young nursery owner and garden designer, Down ing was introduced by a neighbor of the Livingstons' to like-minded New York City architect, Alexander Jack son Davis, author of the 1838 country house patter book, *Rural Residences*. Those two kindred spirits imme diately took to one another, and thereby one of the mos memorable collaborations in nineteenth-century desig was formed. Though ful of ideas, Downing (who wrote the first importan American text on landscaping in 1841 and the immensely popular pat tern book *The Architectur of Country Houses* in 1850 was neither a draftsman nor a builder. With Davis, however, he was able to bring his most ambitious concepts to fruition. At Montgomery Place, Downing and Davis had ideal conditions for their work. First, Janet Livingston Montgomery had chosen the land very well indeed, with its spectacular views across the Hudson to the Catskill range. Its handsome plantings—especially a grove of towering black locusts that acts like an arboreal colonnade facing the river to the west—and breathtaking panoramas make it still possible to experience, as Downing wrote, "a profound feeling of completeness and perfection in foregrounds of old trees and distances of calm serene mountains."

> The architect and landscaper joined forces to create one of the most memorable collaborations in nineteenth-century design













Downing advised on ways to bring the estate, by then most forty years old, more into accord with the emerging taste for drama, surprise, and sentiment in landscaping. But as with the English picturesque school of garden design that so captivated the Americans, nature needed a certain degree of coaxing to attain the seemingly spontaneous vistas, glimpses, and punctuation points that impart both variety and unity to a large layout.

Downing's undulating bosks, lush flowerbeds, secluded arbors, bands of shaggy conifers, and a swiggy "rustic seat" overlooking the river were tied together with his judicious cuts made through the woods to incorporate distant scenery into the inviting ambit of his intimate garden closeups.



Something also had to be done with the mansion, which had come to look dated. Although Davis is best remembered for his Gothic and stick-style cottages, he also did noteworthy classical revival designs, and it was in that mode that he remodeled Montgomery Place. The proportions of the old federal-style house were classical, but it lacked sufficient ornament by prevailing mid-century standards. Davis thus gave the structure a veritable frosting of florid detail—aswirl with scrolls and shells, robust rosettes, bold balusters, generous garlands, and sturdy urns—that bore the swelling outlines of classicism edging into early Victorian design.

Davis also made an extension to each of the house's four exposures. Between 1842 and 1844 he built the north pavilion, a graceful veranda offering cool outdoor shelter in summer months; the canopied west terrace, opening from the parlor and the dining room onto a sublime prospect of river and mountains; and the single-story half-octagonal south wing (today undergoing extensive restoration under the supervision of Geoff Carter). In 1863 Davis added the semicircular east portico over the front door, a scheme inspired by the so-called Temple of Vesta at Tivoli and enhanced by his buff-colored sand-painted finish imitating the look of stone. But the proportions of the facade then appeared displeasing, and the architect appended a balustrade and urn-topped panel on the parapet to heighten the composition after the portico made it seem too squat. Through trial and error Davis created a very personal contribution to America's continuing classical tradition.

The Livingstons always had a sense of their importance and through the years rarely discarded anything that might illuminate some bit of family history. There were 60,000 documents found in the basement when the last inheritors moved out in 1985, and the attic is still filled with everything from antique clothing to mint-condition remnants of nineteenth- *(Continued on page 194)*







The north pavilion of Montgomery Place is rich with classical ornament, including a cast of Danish sculptor Bertel Thorvaldsen's bas relief *Day*.



Mattresses are getting fatter and sheet manufacturers aren't paying attention.

he heet hat its.



ace it. The fitted sheets in this country haven't ndard mattresses for

d now sheet makers t us to put these same sheets on the new mattresses.
on't work.
at will work: our new sheet with a 12" pocket, c all the way around. only fits the new fatter esses, it fits standard sses better too. *And* lky 200-count percale. honestly believe it ransform the entire industry in this try.

ity products at rices.

ercale fitted sheet t one of the wondrous products you'll find in ed and bath catalog. also offer pima towels 100% pima loops sual). Kids' sheets of count percale. And quilts made with five to six stitches per inch.

Unlike department stores, we keep our prices low 365 days a year.

How we do it.

If you have bought so much as a washcloth in the last twenty years you know that the "sale" price on domestics is the real price.

The original price is artificial, jacked up to leave room for a reduction during White Sales.

We don't play that game.

We cut all retail ad allowances and markdown allowances out of our original prices. And keep margins low—to give you prices equivalent to or below White Sale prices *right from the start.*

We believe you will find the way we do business an intelligent alternative to the White Sale.

SEND OR CALL FOR
The Summer Edition
OF OUR NEW BED & BATH CATALOG
1-800-345-3696

Coming Home with LANDS' END™ DIRECT MERCHANTS

Dear Coming Home: please send me, free, your new bed and bath catalog.

Name_____

Address_____

City_____ State_____ Zip_____

Coming Home, Dept. HH-04 Dodgeville, WI 53595

©1991, Lands' End, Inc.

SCHUMACHER®

CLASSIC DESIGN



HG picks the best crop of flower arrangements

BY AMY TARAN

Ever since tastemaker Constance Spry revolutionized floral chic in the 1930s by tossing out wired stems in favor of a loosely handled natural arrangement, possibilities in flower design have been as limitless as patterns of chintz. Here, a range of bouquets plucked from HG photo shoots displays some fresh ways flowers are showing their colors. The exuberant mop-headed sunflower, a farm staple now widely cultivated in California and Holland to satisfy urban demand, is the bloom of the moment—lending cheer to both rustic and sophisticated settings. The latest rose fashions call for abundant short-stemmed clusters that show off the buds to full advantage. (Rose petals have also been spotted strewn on







Yellow daffodils add spark to a bouquet of lilacs, *above*, by Very Special Flowers, NYC, in a crystal bud vase by Hoya. *Far left:* A basket brimming with wildflowers colors a warm-weather table. *Center left:* A cobalt glass vase anchors two long-stemmed lilies. *Left:* Against a découpage screen, a trio of full-blown cabbage roses cluster in a turn-of-the-century silver overlay vase. Details see Resources.

great ideas

great ideas



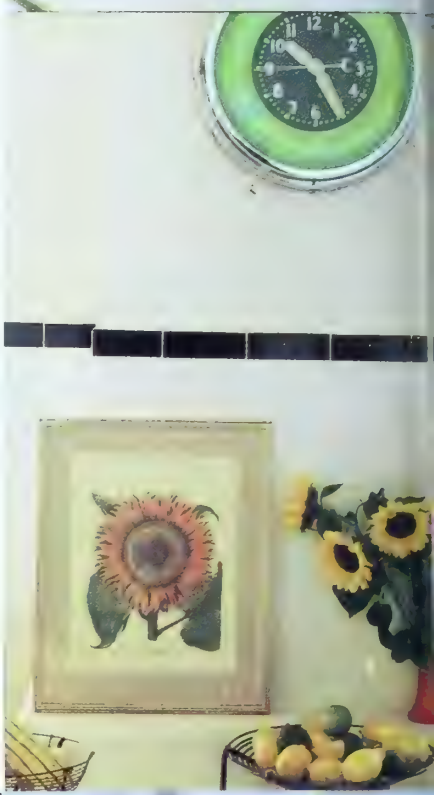


tables in lieu of formal arrangements.) And the lily, a symbol of purity said to have sprung from the tears of Eve, is the modernist's perennial favorite.

Pairing these flowers with the right vases is simply a matter of making innovative use of objects at hand. Current containers of choice range from stone garden urns bearing weathered patinas to classic crystal goblets. And figural mugs have recently been discovered as the perfect forms for creating floral coifs. ♠

Editor: Carolyn Sollis











On the bright side. *Clockwise from top left:* A vase full of peonies, campanulas, roses, and wildflowers lights up a console; French tulips, snowballs, and a lily create a heady mix in a Toby jug; sunflowers radiate in a kitchen corner; fragrant lily of the valley spills over the edges of a goblet; a posy of miniature roses is punctuated with grape hyacinths; a tole pot on a library table contains billowing hydrangea; poppies and sweet peas burst out of an urn against faux stone.



Handcrafted ceramic tiles exclusively Walker-Zanger available through these fine representatives:

Walker Zanger
8750 Melrose Ave
W. Hollywood, CA 90069 213/659-1234

Walker Zanger
2960 Airway Ave. #8104
Costa Mesa, CA 92626 714/546-3671

Walker Zanger
8901 Bradley Ave
Sun Valley, CA 90069 818/504-0235

Walker Zanger
11500 S. Main #124
Houston, TX 77025 713/664-8811

Walker Zanger
7026 Old Katy Rd. #219
Houston, TX 77024 713/861-7745

Walker Zanger
10600 Shadowood
Houston, TX 77043 713/468-7994

Southwestern Ceramics
San Diego, CA 619/298-3511

Southwestern Ceramics
San Marcos, CA 619/741-2033

Tilecraft
San Francisco, CA 415/552-1913

Tilecraft
San Jose, CA 95129

Tilecraft
San Rafael, CA 415/456-0282

Tilecraft
Walnut Creek, CA 415/938-5222

Waterworks
Danbury, CT 203/792-9979

Waterworks
Westport, CT 203/227-5008

Sunny McLean & Co.
Miami, FL 305/573-5943

Sunny McLean & Co.
Winterpark, FL 407/647-3327

Traditions in Tile
Atlanta, GA 404/239-9186

Traditions in Tile
Roswell, GA 404/998-0155

International Tile Design
Honolulu, HI 808/847-5959

Chadwick's
Libertyville, IL 708/680-3222

Tile Source, Inc.
Overland Park, KS 913/345-8453

Country Tiles
Baltimore, MD 301/685-1300

Tiles, a refined selection, inc.
Boston, MA 617/437-0400

Tiles, a refined selection, inc. (Design Center)
Boston, MA 617/357-5522

Virginia Tile
Southfield, MI 313/353-4250

Virginia Tile
Sterling Heights, MI 313/254-4960

Virginia Tile
Troy, MI 313/649-4422

Fantasia
Minneapolis, MN 612/338-5811

Country Tiles
Stockton, NJ 609/397-0330

Country Tiles
Westfield, NJ 201/232-9533

Shelly Tile
New York, NY 212/832-2255

Tiles, a refined selection, inc.
New York, NY 212-255-4450

McCullough Ceramics
Winston Salem, NC 27105

Hamilton Parker
Columbus, OH 614/221-6593

Paschal Dist. Co./Old World Interiors
Tulsa, OK 918/622-0017

United Tile
Portland, OR 503/231-4959

Country Tiles
Philadelphia, PA 215/482-8440

Tile Collection
Pittsburgh, PA 412/621-1051

French-Brown Floors
Dallas, TX 214/363-4341

Tile Contractors Supply
Nashville, TN 615/269-9669

Florida Tile
Salt Lake City, UT 801/485-2900

United Tile
Seattle, WA 206/251-5290

Childcrest
Menomonee Falls, WI 414/781-2552

WALKER ZANGER

To receive our 48 page catalogue send $8 to your nearest representative or Walker Zanger showroom or $1 for our 12 page brochure "Design Ideas from Walker Zanger."



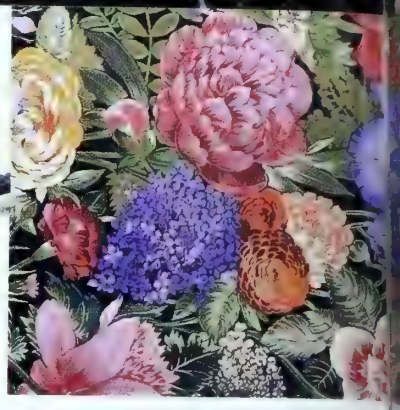
1



2



3





5



6



7



8



9



10

Flowers burst
into bloom in a bouquet
of exuberant fabrics

samples

Fresh picked florals. **1** Po Aven from André Bon. **2** Ophelia fr Fonthill. **3** Serendip f Manuel Can **4** Vendôme Yves Gonnet **5** Katmandu Ribbons from Summer Hill **6** Mafalda fr Brunschwig & Fils. **7** Les Bouquets fro Brunschwig & Fils. **8** Le Ma from Coragg Textiles. **9** Camilla fro Zumsteg. **10** Tulip Bow from Clarenc House. Detail see Resources

DESIGNERS GUILD



BOKHARA
prints

KASHGAR
weaves

distributed by

OSBORNE & LITTLE

Fine English fabrics and wallpapers-through Architects and Interior Designers

SHOWROOM: Suite 1503N, 979 Third Avenue, New York 10022 Tel: (212) 751 3333 OFFICE: 65 Commerce Road, Stamford, Connecticut 06902 Tel: (203) 359 1500
ATLANTA Ainsworth Noah BOSTON Shecter-Martin CHICAGO Designers Choice DALLAS - HOUSTON Boyd-Levinson DANIA FL. Design West
DENVER Shanahan Associates LOS ANGELES - SAN FRANCISCO - SAN DIEGO Randolph & Hein ONTARIO - QUEBEC Habert Associates
PHILADELPHIA - WASHINGTON Richard Russell Associates PHOENIX S.C. Smith PORTLAND - SEATTLE Stephen E. Earls

DECORATIVE ARTS
A Choice Selection of Rare and Unusual Objects



Portals Ltd
230 West Huron Street
Chicago, Illinois 60610
(312) 642-1066 FAX (312) 642-2991

Specializing in 18th and 19th century English and American furniture and decorative objects



Florian Papp, Incorporated
962 Madison Avenue
New York, New York 10021
(212) 288-6770



Solar
Antique Tiles
by appointment
(212) 755-2403

Antique 16th century to early 20th century European tile murals and individual tiles

Dacha in Maine

(Continued from page 172) gardens and vegetation. The look of the house and its green and gold palette are very much influenced by that. The walls, the color of deep parchment, are important because in Russia you never have white walls. Long winters are warmer with softer colors.

"The rooms are decorated with contemporary and folk furnishings, the kinds of things I like," Levy continues. "The only place I have bowed to tradition is in what we call the Teddy Roosevelt Room where both the colors and the furnishings are typical of Maine's cottage era."

The area has a long and successful history of boatbuilding, and the available carpentry and craftsmanship, both of which incorporate local traditions and aesthetics, are outstanding. Levy's master craftsman, Joe James, executed his tasks with precision. The gold leaf on the columns of Ocean House was applied by Alice Smith, who also does gilding on yachts.

Levy and his landscape archite Patrick Chassé, agreed that t grounds, too, should be reminiscent nineteenth-century rural Russia. accomplish this, Chassé, using on materials indigenous to the rugg Maine island, created a birch gro that surrounds the house. The Russi influence is clear in the pine-need paths and the numerous birche which form a strong contrast to the ri colors of the house. The lowbush blu berry, a plant that is virtually synon mous with Mount Desert's famou Acadia National Park, together wi cinnamon ferns, moss, and local pi granite boulders complete the overa natural effect. The landscape, a though painstakingly designe achieves the look of an unspoiled fore clearing for a cozy, elegant house.

Never one to rest on his extensiv laurels, Ira Howard Levy is obvious attached to his ever-expanding satellit lives. "Next I'd like to build a house i the Sonoran Desert," he muses, a ce tain gleam in his eye. The blueprin seems to appear, miragelike, before h has even finished speaking. ▲

Country Customs

(Continued from page 153) Limoges porcelain decorated with the dancing four-leaf clover motif launched ten years later in honor of another of Madeleine's friends, the society novelist Louise de Vilmorin.

Marc recalls how all his early attempts to draw the clover for the projected print were rejected by his mother. "Finally," he says, "she instructed me to study Madame de Vilmorin's signature and to take inspiration from it. It was the loops I borrowed that in the end gave our design its soul, its tenderness. The clover has been copied, of course, and so have our hearts, though no one ever gets it quite right. What they miss," he concludes, "is the romance."

At the table, which is dressed for a hunt dinner with a swirling pastiche of ducks and rabbits and brass horns that Marc devised in 1985, the Porthaults are never fewer than twenty. Energetic conversation is considered more important than the observance of such rules as serving from the left and clearing fro the right, and even a few raucous joke are admitted from the restless youn adults. This dining room—or salle d chasse, as the Porthaults call it—is locat ed in a former chicken house that is no devoted especially to family and hun meals. There's no majordomo, just cheerful young local woman in jean who draws the curtains and feeds th fire and cooks simple food in a kitche recently escorted into the twentieth cen tury. This being France, if the meal i Sunday lunch, then the roast is a leg o lamb direct from the farm and gar nished with salsify and young green kid ney beans napped with sweet butter.

Right now Marc and Françoise Por thault are busy selling $40,000 re editions of Barbara Hutton's silk-satin sheets edged with Grecian maiden portrayed in antique lace. They aren' so world-weary, though, that they se their extraordinary dual lives as any thing but charmed. Having earned i through a combination of inherite privilege and a wildly marketable vi sion of the domestic arts, the Por thaults work very hard to keep it. ▲

arm in Flower

(continued from page 121) his caretaker. In moist areas and close to the house nny is encouraging ad hoc moss gar- ns: "I'm going to be fertilizing with ttermilk this year." Elsewhere there a rock garden, a kitchen cutting gar- n within a white picket fence, a box- od-edged herb garden, raspberry d blueberry patches on either side of designer chicken coop, barn-espal- red apples with their feet in pink lily the valley, a lily garden, and a down- ream garden between the goose nd and a lower pond, exuberantly nked in nepeta, yellow iris clumps, low-to-peach daylilies, and the owy *Miscanthus sinensis* along with her ornamental grasses.

The definitive Anglo-American fea- ures of this gentle farm garden are the wo long six-foot-wide perennial bor- ers that run between two barns and wo pastures and frame the fountain ool like a distant illusion. From afar ou exclaim, "Aha! Classic Anglophile erbaceous borders. Very post-Jekyll." And sure enough, their creator adds, They're all in pinks, lavenders, grays, nd whites. There's no orange, yellow, hocking red. It's all relaxing colors, ncluding the foliage. Lots of silvery oliage—artemisia, santolina, caryop- eris, lamb's ears, thyme."

But while Renny concedes that En- glish themes run through his garden, he stresses its Americanness. "It's not like English walled gardens. I didn't want hedges. It's not a sequence of dif- ferent rooms like Sissinghurst. I don't have anything you can't see over. The openness tends to feel more American. And," he says proudly, "I have weeds in my perennial borders. I've had lots of noted gardeners complain about the weedy things—boltonia, baptisia, lyth- rum. I couldn't care less. I have flowers throughout the season and that's what really matters to me, because those bor- ders lead to the pool, which is used all summer long."

Another major part of the landscape are the animal pastures where Renny runs a foster-farm for ASPCA found- lings. Horses, dogs, geese, ducks, chickens, sheep, goats, cats, and rabbits are all, as he puts it, "an integral part of the whole setting, not merely livestock seen beyond some distant ha-ha."

The pool-fountain garden is Renny's most formal artifice, punctu- ated at regular intervals by tall Amer- ican hollies and nearly two dozen great boxwoods, not originally intended for the farm. Renny stocked them for his new nursery, but nobody bought them. "With the houses that are being built out here in traditional styles, these box- woods would be fabulous. But people don't get it. So they do a foundation planting of three pyramidal yews and four low ones and it looks like hell." Pale blue tropical plumbago summers in large earthenware pots at the edge of the black-bottomed swimming pool. All this formality plays off the wild- flower meadow uphill from the pool— "all oranges, yellows, reds, and other bright summertime colors."

One has the sense at Renny's farm of visiting an inland island garden, a frag- ile rural relic at an insecure fifteen- minute remove from the interstate. Worrying about this, Renny decided in 1984 that "it would be nice to have the property live on in perpetuity, eventu- ally going to the University of Pennsyl- vania Department of Landscape Ar- chitecture as a study ground." Ian McHarg, inspired ecologist, author of the environmental classic *Design with Nature*, and professor of landscape ar- chitecture at Penn, came up to the farm and for two years had his graduate classes study the property. Students variously characterized it as an "En- glish park garden," a "gentleman's farm," and a potential center for eco- logical research into poison ivy and "honeysuckle eradication."

For the moment, the role of the uni- versity or other guardians in the farm's future remains undefined, though Ian McHarg has come back to visit and comment. "He's the ultimate purist," says Renny. "You can't have a straight line anywhere, and he doesn't approve of any plant if it's not native. I too want this to look as if God put everything here. But I think there are extremes." The managing genius of the place has spoken. ♠ *Editors: Senga Mortimer and Kathleen Vuillet Augustine*

For nursery hours—Renny: The Perennial Farm, 60 Thompson Mill Rd., Wrights- town, PA 18940 (215) 598-0550.



INTERIOR DECORATING

Everyone Can Tell You're A Decorator

Your Eyes Give It Away.
You look at things in a fresh way. Now, you can use that ability to beautify your home, save money doing it . . . and possibly enter a whole new career.

Now Train At Home.
Sheffield's new audiocassette method makes it easy and exciting to learn at home.

- You design real-life projects
- You are guided step-by-step from the beginning
- You have your own Personal Advisor on call at the School
- You get all the "tools of the trade"

Decorator Discounts
As a Sheffield Graduate you qualify for decorator status. Meet interesting people. Travel to decorator marts. Gain access to wholesale showrooms and receive dis- counts to 50% off.

Interior decorating—a new lifestyle . . . perhaps a new career.

Surprisingly affordable tuition. Flexible terms.

For free catalog, mail coupon or call TOLL-FREE 800-451-SHEFF. No obligation. Ask for operator 151

Sheffield School of Interior Design

Sheffield School of Interior Design
Dept. HG51, 211 East 43 Street New York, NY 10017

☐ Yes, I'd like to find out about the rapidly expanding interior decorating field and how I can join the thousands of satisfied Sheffield students. Send free catalog – no obligation.

☐ If under 18, check here for special information.

Name_____

Address_____

City/State/Zip_____

HG DIRECTORY

A monthly guide to the toll-free numbers of prestigious advertisers in the building and remodeling, furniture, home furnishings and tabletop markets. Call for further information about products and services, to order brochures, or for information on store locations.

BUILDING AND REMODELING

American Standard **800-821-7700 x4023**
Andersen Corporation **800-426-4261**
DuPont Corian **800-4-CORIAN**
G.E. Appliances **800-626-2000**
Kohler Color Coordinates **800-772-1814 DEPT HG**
Kohler Company **800-4-KOHLER**
Marvin Windows **800-346-5128**
PPG Industries, Inc. **800-2-GET-PPG**
Smallbone, Inc. **800-765-5266**

FURNITURE

Century Furniture Company **800-852-5552**
Dapha, Ltd. **800-334-7396**
Donghia Furniture/Textiles **800-DONGHIA**
Drexel Heritage Furnishings Inc. **800-447-4700**
Expressions Custom Furniture **800-544-4519**
Hekman **800-253-9249**
Henredon Furniture Industries **800-444-3682**
La Barge **800-253-3870**
Roche-Bobois **800-225-2050**
Speer Collectibles **800-241-7515**
Taos Furniture **800-443-3448**
Thomasville Furniture **800-225-0265**

HOME FURNISHINGS

Armstrong World Industries, Inc. **800-233-3823**
Charles Barone **800-8-BARONE**
Cynthia Gibson, Inc. **800-272-2766**
Duette by Hunter Douglas **800-32-STYLE**
DuPont® "Stainmaster" Carpet **800-4-DUPONT**
Karastan Bigelow **800-234-1120**
Laura Ashley Home Collection **800-223-6917**
Monsanto Wear-Dated Carpet **800-322-NEAR**
Revman **800-237-0658**
Wamsutta/Pacific **800-344-2142**
Waverly **800-423-5881 DEPT K**
Winstead Carpet Collection **800-252-5820**

TABLETOP

Durand International **800-334-5014**
Georg Jensen **800-223-1275**
Lalique **800-CRISTAL**
Lenox China & Crystal **800-635-3669**
Noritake Company, Inc. **800-562-1991**
Orrefors **800-433-4167**
Reed & Barton **800-343-1383**
Royal Copenhagen **800-223-1275**

ADVERTISEMENT

Hudson River Manor

(Continued from page 181) century wallpapers. The interiors are in such a remarkable state of preservation largely because the house was used primarily as a summer place after Janet Livingston Montgomery's death. Shuttered and shrouded for most of the year, it was spared the dessicating effects of heating and fading from the sun. The richly decorated settings were thus able to retain period wallcoverings, curtains, and upholstery fabrics, which almost never survive in situ.

The Livingstons' appreciation of their heritage also encouraged them to keep furniture and objects long after they had gone out of fashion but well before people were aware of the value of American antiques. The rooms Montgomery Place are therefore marvelous mixture of historical styl from colonial times to the early years this century. Imposing Chinese porc lain jars and chic Parisian showpiec stand next to homely Victorian odc ties and the tacky travel souvenirs yesteryear. But all combine with a authenticity that the most perfectly c ordinated restoration cannot hope match. As the dedicated team of cur tors, researchers, craftsmen, and hor culturists who have taken Montgome Place through its initial stages of conse vation carry on their work, they conti ue to reveal an important chapter of th American past that still has much to te the present. ▲ *Editor: Senga Mortim*

For visitors information call (914) 758-546

Ultimate Illusion

(Continued from page 158) ticking clocks and stained glass, the cappuccino bar under a copy of the Sistine Chapel ceiling, it's clear that Roy sometimes gets his way. Apart from a confessional that turns into a toilet, the Jungle Palace is free of prankish artifice. There are none of the fun-house tricks and booby traps that make magicians' houses hazardous for the unsuspecting.

In Siegfried's suite, a mural over the bed depicts Merlin handing on the "power" to a younger magician, a Marvel Comics superhero vision of Siegfried Fischbacher. His leonine, sternly Teutonic alter ego dominates the room as it does his audiences. Onstage, he's everyone's idea of what a magician should be, with a hypnotic presence that can create an air of menace. In a corner of the bedroom, Siegfried points out a wooden chest, which he slept in as a boy: "I was a strange kid, you know." A lonely introverted child growing up poor in Bavaria, he considered taking holy orders before he discovered that magic was a better way of getting the attention he craved.

In 1960, working his passage around the world as a bartender on a cruise liner, Siegfried met steward Roy Horn. Together they put on an amateur conjuring show for the passengers and, instead of the statutory rabbit, pulled a cheetah out of the hat. It was the unex pected start to a rare partnership i magic. While Siegfried concentrate on the conjuring, Roy took on trainin wild animals to appear (and disappear in large-scale illusions. Although the now share each other's skills, Ro maintains "Siegfried is the mind, th power behind the magic. I just colo the world." Neither magician pretend that working together has been easy After thirty years they still see them selves as elementally opposed charac ters brought together by destiny. " don't believe in coincidence," says Sieg fried. "It seems it was meant to be."

Magicians have always exploited th ancient link between the desire to b entertained and the mystery-seekin side of human nature. Siegfried an Roy have never claimed to be anythin more than Las Vegas entertainers, bu without the audience's need to sus pend disbelief, they would be as power less to vanish a white tiger in midair a to transmute base metal into gold. I our nostalgia for a lost sense of wonde about the world has made them mas ters of the impossible, it has also helpe a couple of former cruise ship atter dants to realize the American dream build a glittering ark, and conjure plan to save the royal white tiger b breeding animals for release into th wild—the magicians' way of reversin the disappointment of lost illusions. ▲

Editor: John Ryma

ext Stop Nevis

ontinued from page 134) winsome
antation house" that marries classi- allusions with vernacular charm. cause in the early eighties Taft was a ing young star of a firm, well deserv- of the fanfare it received as an ex- plar of postmodernism, the Talbot use put Nevis on the map—at least r the architectural cognoscenti. Not cidentally, the Talbot house also put aft Architects in the July 1982 issue of *ouse & Garden,* which is where Helen lson, a reference librarian from Ka- nah, New York, uncovered the firm ur years later while looking through ck issues for inspiration. She and her usband, Lee, a retired chemical engi- eer, were planning to build a retreat n their vacation island of choice—Ne- is. The Olsons' theory was that if Taft ould do it once, Taft could do it twice.

Their second time around in Nevis, asbarian, Samuels, and Timme (who lways travel and work as a trio) were resented with a spectacular site in the oothills of Nevis Peak (altitude, 3,232 feet) and a straightforward program. As is their professional custom, the architects responded with a variety of solutions, one of which called for separating public and private accommodations in two discrete buildings: a templelike pavilion for living and dining and a tower for sleeping. The Olsons were captivated by the temple and the tower concept. So the temple and the tower it would be.

Seen in isolation, the Olson house has a somewhat flashy, look-at-me quality. Perhaps it's the red corrugated metal roof. Perhaps it's the pink and aqua X-marks-the-spot shutters. But within the context of the Caribbean in general, and Nevis in particular, Taft played comfortably inside the aesthetic boundaries of established taste. A quick drive around the island will tell you that red corrugated metal roofs are as common here as gray cedar shingles on Cape Cod, and a pink and aqua palette verges on the timid.

Taft's enthusiasm for adopting the local colors may endear the firm to proponents of the when-in-Rome school of design, but such surface embellishments are merely that. More impressive is the fact that the house's link to its locale extends beyond the eye-catching pastels and primaries. Taft's temple and tower concept is an especially fitting architectural gesture, considering this particular sweep of property situated midway between mountain and sea. The temple acknowledges the sloping land with terraced gardens, and the tower gestures up to the rising mountain with its pyramidal crown. The tie that visually binds the two structures, an open-air concrete terrace with a "Greetings from Nevis!" view, also takes advantage of the island's benign (save for the occasional hurricane) climate.

Although Taft chose humble materials with rough finishes and rudimentary—at times even primitive—details, there is nonetheless a hint of grandeur, perhaps even nobility to the house. The scale is large, the elements are big, emphatic, confident, ensuring a sense of stability and permanence. Which, considering that the house was built on a handshake for $125,000, is nothing less than remarkable. ▲

INVITE THE OUTSIDE IN.



Every room has a view. And with Marvin windows, you can take full advantage of it. Because our windows are all made to order, which gives you a virtually unlimited choice of shapes, styles and sizes. Everything from bows, bays and picture windows to geometric shapes, even curved glass and Corner Windows.™ Our colorful Idea Book shows you all the exciting ways Marvin windows can add beauty and light to your home. For your free copy, return the coupon below or call toll-free **1-800-346-5128** (In MN, 1-800-552-1167; In Canada, 1-800-263-6161).

Send to: Marvin Windows, Warroad, MN 56763

Name_____

Address_____

City_____ State_____ Zip_____

HG 0002 5

Phone ( ) _____

I plan to: ___ Build ___ Remodel ___ Replace



MARVIN WINDOWS ARE MADE TO ORDER.

HG CONNECTIONS

A Product Information & Advertiser Service Directory

HG CONNECTIONS, a directory of advertisers who appear regularly in HG, offers additional information about their fine products. Circle the number on the attached card that corresponds to your selection and complete the form as requested. Send to: HG, P.O. Box 1608, Riverton, NJ 08077-9908

Art & Antiques

1. STEPHANIE HOPPEN GALLERY: *Decorating with Pictures* depicts individual pictures and room settings as only Stephanie Hoppen can do. $22.40

2. MILL HOUSE ANTIQUES: In a glorious country setting, seventeen showrooms filled with English and French antique furniture, chandeliers, accessories, and works of art, replenished by frequent buying trips to Europe. Closed Tues. Free brochure.

3. THE WARNER COLLECTION: Wild birds of America illustrate this color catalog showcasing limited-edition prints by British artist Basil Ede. His renderings are life-size and display unmatched detail and ornithological accuracy. $5.00

Automotive

4. AUDI OF AMERICA: For more information regarding the full line of Audi products, call (800) 367-2834. Free marketing portfolio.

5. INFINITI: We would be happy to send you more information on the full line of Infiniti automobiles, including the name and location of the nearest dealership where you can arrange for a test drive. Free.

6. JAGUAR CARS, INC.: Send for more information on the classic XJ6, Sovereign, and Vanden Plas sedans as well as the V-12 powered XJ-S coupe and convertible. Free.

7. LEXUS: Experience the highly acclaimed Lexus LS 400 and ES 250 luxury sedans—the result of our relentless pursuit of perfection. Free brochure.

8. LINCOLN-MERCURY: Send for information on the 1991 Lincoln Continental or call (800) 446-8888. Lincoln—what a luxury car should be. Free brochure.

Fashion & Beauty

9. AMERICAN LEGEND™ MINK/BLACKGLAMA®: The world's finest natural ranch-raised mink is produced in America and marketed by American Legend™. Sold by registered furriers worldwide. Call (800) 445-6465. Free consumer booklet.

10. GUERLAIN BOUTIQUE-BY-MAIL: France's most sensational color cosmetics, scientific skin care, and treasured fragrances are available to you in one beautiful portfolio. A one-year subscription is $4.00.

11. KEDS®: For retailers who carry the Keds® light Walker, call (800) 323-1700.

12. LEVI STRAUSS & CO. WOMENS-WEAR: Levi's® jeans for women and Dockers®, 100% cotton sportswear. For the nearest Levi's® womenswear retailer call (800) 872-5384.

Home & Design

13. ROBERT ALLEN: An informative idea book on how to use fabrics for draperies, bedspreads, and table covers, featuring Robert Allen fabrics. Free.

14. ALLMILMÖ: Fine cabinetry and furniture, custom-manufactured for the highest standards, provide an extraordinary array of interior design possibilities for every style of contemporary living. Literature package $10.00.

15. AMDEGA: Designing and building the highest quality English Victorian conservatories since 1874. Customized designs for your property and handmade in England from the best quality Western cedarwood. Catalog $10.00.

16. AMERICAN STANDARD: An exclusive selection of classic and elegant bathroom and kitchen fixtures and faucets. Choose from timeless designs and harmonious colors to create your dream bathroom and kitchen. Brochures $3.00.

17. ANDERSEN WINDOWS, INC.: Window and patio door fact book featuring Andersen's complete Perma-Shield® low-maintenance product line. Tips on creating custom combinations, planning a project, and choosing a contractor. Free.

18. ARMSTRONG WORLD INDUSTRIES, INC.: Custom design your floor with Components tile. The 56-page color *Custom Design Portfolio* includes photos of actual installations and unique design concepts. $3.00.

19. CHARLES BARONE, INC.: Featuring the Chinoiserie, Intangibles, and Country Gardens collections of wallcoverings and fabrics. Decorating ideas brochure $1.00.

20. THE BOMBAY COMPANY: Specializing in antique reproduction furnishings and accessories, all at sensible prices. Send for our Spring 1991 catalog. $1.00.

21. CENTURY FURNITURE COMPANY: Brochures illustrating Century's contemporary, Oriental, and traditional wood, upholstered, and occasional furniture. $3.00.

22. CHADSWORTH INCORPORATED: Authentic replication, following designs of classical orders, and architectural stock are available in a variety of designs, sizes, and wood species. Chadsworth—expect the best! (404) 876-5410. $2.00.

23. JANE CHURCHILL: Offering a wide selection of elegant fabrics and wallpapers at affordable prices. Available in the U.S. through Cowtan & Tout, New York. Free brochure.

24. COLEFAX & FOWLER: Offering a wide range of stripes, damasks, and trimmings to coordinate with our chintz collections. Wallpapers include stripes, florals, and decorative borders. Available through Cowtan & Tout, New York. Free.

25. FREDERICK COOPER: Excerpts from Frederick Cooper's extensive new collection of lamp designs. Hand-painted porcelains, hand-finished metals, carved woods, in art deco, art nouveau, and traditional designs. $3.00.

26. COURISTAN: The foundation of any great room begins with Couristan. Makers of fine rugs and broadlooms since 1926. For a Kashimar Collection catalog, send $4.00.

27. DONGHIA FURNITURE/TEXTILES: Khyber, a plush cotton velvet, brings forth a blend of cross-cultural design images. Available in six colorways ranging from ancient spice and wine tones to Indian teals. Khyber adds sophistication and drama to your design style. List $141.00 per yard. Sample $2.00.

28. DREXEL HERITAGE FURNISHINGS, INC.: *Living with Drexel Heritage*, Volume IV, is a colorful and educational book covering a wide variety of interior design topics. $10.00.

29. DUETTE® BY HUNTER DOUGLAS: *We Cover the World's Most Beautiful Views*, our 24-page brochure, showcases innovative Duette® window fashions. Exclusively from Hunter Douglas. $2.00.

30. DUPONT CORIAN: *Elegant Design for Kitchen & Bath* is a full-color brochure filled with photographs and suggestions for elegant and practical ways to use Corian. Free.

31. ELJER PLUMBINGWARE: Packet highlighting the varied styles of Eljer sinks, toilets, whirlpools, and faucets. More than fixtures—it's furniture for your bath. $1.00.

32. ELKAY MANUFACTURING CO.: *Kitchen Ideas* booklet describes how stainless-steel sinks and accessories give a smart contemporary look that flatters any interior and blends with every decor. Includes sinks, faucets, water dispensers, and other work-saving accessories. $1.00.

33. FORNASETTI GALLERY: The artist Piero Fornasetti, known for his architectural furniture and decorated china, continues to offer year plates in the trompe l'oeil style. The *1990* is an especially beautiful example. A brochure illustrating calendar plates as well as the theme and variation series. Free.

34. GAGGENAU: Complete information on all Gaggenau built-in appliances. Brochure $5.00.

35. GE: Welcome to the kitchens of Monogram. A complete line of built-in appliances. Forty-page full-color catalog $5.00.

36. GORHAM, INC.: Our full-color brochure features fine china, crystal, and silver created to complement each other and help you design the most beautiful table possible. Gorham's quality, craftsmanship and attention to detail have been a tradition since 1831. Free brochure.

37. HARDEN FURNITURE: A complete library of Harden catalogs, featuring solid cherry, oak, mahogany, brass, glass, and country. Also a collection of traditional upholstery. $20.00.

38. HEKMAN FURNITURE: *Obviously Hekman* brochure includes full-color photos and descriptions of furniture from leading Hekman collections, featuring entertainment centers. $.50.

39. HENREDON FURNITURE INDUSTRIES, INC.: Charisma—contemporary furnishings with gentle overtones of neoclassicism in a light monochromatic finish. Pure silhouettes warmed by pale ash veneers, accented with polished brass. Designs for living, dining, and bedroom. $7.00.

40. HICKORY CHAIR COMPANY: The James River Collection's Fiftieth Anniversary catalog features 18th-century inspired mahogany bedroom, dining room, and occasional furniture as well as upholstery. New 170-page color catalog $12.00.

41. HICKORY WHITE: Sixty-page book full of helpful information on buying fine furniture includes color photos, rooms, and decorating ideas. $5.00.

42. CHRISTOPHER HYLAND, INC.: A glossy color catalog of 200 classic antique reproduction mirrors, finials, tiebacks, rods, polls, caronna, mirrors, sconces, lamps, garden and wall accessories, and furniture by Adam and Horace Walpole from great European houses. $15.00.

43. INTERNATIONAL LINEN PROMOTION COMMISSION: Helpful hints for entertaining at home. *Entertaining with Linen* contains a baker's dozen ways to fold a linen napkin, and *Care of Linen* offers useful information on how to care for all your fine household linen. $1.00.

44. JACUZZI WHIRLPOOL BATH: The 32-page full-color catalog features the International Designer Collection of whirlpool bath products, including baths, showers, and faucetry. A wide range of styles, sizes, and colors are available. $2.00.

45. KALLISTA: An overview of our complete range of luxury products for the bath, including bathtubs, shower enclosures and fixtures, faucetry, accessories, and metal and china basins. Free.

46. KARASTAN: Luxurious Oriental and floral design rugs woven of 100% pure worsted wool. Wall-to-wall carpets of legendary beauty and durability. Dealer list included. $3.00.

47. KOHLER: A set of full-color catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and bar sinks, faucets, and accessories. Included is a 68-page idea book, *Bath Persona*. $8.00.

48. LA BARGE: La Barge presents the Alexandrine Collection of hand-crafted French provincial furniture and accessories in a full-color, 52-page catalog. Name of nearest dealer included. $6.00.

49. LIGNE ROSET USA: *Le Style de Vie de Ligne Roset* is a 104-page chronicle of elegant, graceful European lifestyles. Discover a world of seating, including sectionals and sofa beds, as well as tables and versatile cabinet systems. $10.00.

50. CY MANN DESIGNS, LTD.: Innovative manufacturer/importer offering a comprehensive

llection of contemporary furniture, including ectronic storage systems, seating, tables, and cent pieces. Known for its attention to details and xciting materials. Catalog $50 00

51. MARVIN WINDOWS: The idea brochure ustrates how sizes and styles of windows enhance ur home's appearance. Also includes information how window construction can affect energy fficiency and maintenance. Free

52. THE McGUIRE COMPANY: Brand-new 00-page book with 145 color pictures featuring the remier rattan furniture designs. Also shown are lesigns of the seven McGuire special collections amboo Tables, Solid Teak, Oriental Hardwood, ane Wicker, Palasan, Zambales Peel, Suga Cage $10.00

53. HOWARD MILLER CLOCK COMPANY: Some 116 pages of grandfather, wall, mantel, and alarm clocks from the world's largest grandfather clock maker. $5 00

54. MONSANTO WEAR-DATED CARPET®: Send for your brochure on the new Traffic Control Fiber System™ from Wear-Dated Carpet®. Call (800) 322-6327 Free

55. NATIONAL ASSOCIATION OF MIRROR MANUFACTURERS: Enhance your home with the creative use of mirrors to make rooms appear bigger, brighter, and more beautiful to reflect your style. $2.00

56. NATIONAL KITCHEN & BATH ASSOCIATION: *You and Your Kitchen Turning a Dream into Reality*. Designed to help consumers reate the kitchen of their dreams, this 32-page booklet takes them through the remodeling process, helps to evaluate needs, define style, select materials, and choose a professional kitchen designer $3 00

57. NORITAKE CO., INC.: A 24-page color guide to bone china, fine china, casual dinnerware, crystal stemware, and giftware. The standard of perfection! $1.00

58. ONEIDA SILVERSMITHS: Brochure offers complete selections of stainless, silver-plated, stainless with selective gold electroplate, and gold-electroplated flatware as well as crystal stemware. Free

59. PALAZZETTI: Italian surrealist furniture of the 1970s by Meret Oppenheim, Man Ray, and Sebastian Matta is available from the Ultramobile collection. Brochure $2 00

60. PENNSYLVANIA HOUSE: A 224-page collector's catalog showcasing the entire Pennsylvania House collection of solid wood American, traditional, and country furnishings and upholstery. For informative articles call (800) 782-9663 or circle #60 $12.50 or free at your local dealer

61. CHARLOTTE PETERS: The best way to find an interior designer/architect We make decorating simple. Tell us your style, your budget, your specific needs—we take it from there. Brochure $1.00

62. PIER 1 IMPORTS: Discover how to use Pier 1 Imports' merchandise to furnish and accessorize your home. Send for a copy of Pier 1's *Idea Book* Free

63. QUAKER MAID: Distinctive custom cabinetry shown in two forty-page color brochures, featuring their collection of contemporary and traditional cabinetry. Warranty stated. $8.00

64. REED & BARTON: The finest sterling silver, silver plate, and 18/8 stainless flatware, crafted in a 166-year tradition of excellence. A wide selection of exquisite designs available. Free

65. ROCHE-BOBOIS USA: The 1991 collection of exclusive imported leather- and fabric-upholstered furniture, glass and marble tables, bedroom suites, and wall units. Oversized 75-page full-color catalog. $10.00 refunded with purchase

66. THE ST. CHARLES COMPANIES: Color portfolio of laminate, wood, and furniture-grade steel designs from St. Charles, America's premier custom cabinetmaker for over fifty years. $8 00

67. SIEMATIC: This 182-page, full-color kitchen planning guide illustrates the finest in European kitchen interiors expertly designed to fit your floor plan as well as your individual lifestyle $12 00

68. SMALLBONE: Renowned for its hand-crafted kitchens, bedrooms, and baths Smallbone kitchens are traditionally designed but equipped with the most contemporary appliances, winning the devotion of discerning architects, designers, and homeowners on both sides of the Atlantic. Catalog $10.00

69. GEORGE SMITH FURNITURE: Traditionally designed custom sofas, chairs, fabrics, and decorative accessories from England Now in New York. Send for furniture catalog with line drawings $5 00

70. SPEER COLLECTIBLES: Send for our full color, 144-page catalog featuring lamps, mirrors, chandeliers, and home accessories $8 00

71. STERLING SILVERSMITHS GUILD OF AMERICA: Available from the Sterling Silversmiths Guild of America are sterling-silver flatware pattern and product brochures as well as care information Free

72. SUMMER HILL LTD.: Our exclusive collection of furniture, fabrics, and wallcoverings—inspired by the classics of the past yet translated into our distinctively fresh signature—is highlighted in a beautiful color portfolio $1 00

73. SWAIM, INC.: Making a fashion statement in the home furnishings industry with this new group designed by John Mascheroni. This stylish group is only one of the many exciting presentations by Swaim. Catalog $10 00

74. TAOS FURNITURE: Handmade of Ponderosa pine with a distinctive character all its own Our relentless craftsmanship is clearly evident in over eighty pieces, from classic traditional to contemporary. Full-color, 36-page catalog $10 00

75. VAL SAINT LAMBERT: Makers of the finest crystal in the world since 1826 Val crystal is available at select department and specialty stores nationwide Brochure $2 50

76. VINTAGE WOOD WORKS: A vast array of architectural details including brackets, corbels, gables, mouldings, porch turnings, running trims, stair parts, and a gazebo Also custom-length spandrels, window cornices, shelves, etc. Solid wood at factory-direct prices Prompt shipping and satisfaction guaranteed! Catalog $2 00

77. WALKER ZANGER: Offers exclusive hand-painted, handcrafted ceramic tiles from Italy, Portugal, Spain, and Japan. Brochure $1.00

78. WALTER'S WICKER: Specializing in wicker, seagrass, woven leather, rattan, and iron and wicker combinations. Furniture can be made to custom specifications. Send for 128-page catalog $25.00

79. WAMSUTTA/PACIFIC: This 52-page book on decorating with sheets includes step-by-step instructions $4 95

80. WAVERLY FABRICS: *Dreams Come True with Waverly* idea book. Color photographs featuring Waverly fabrics, wallcoverings, and home fashion products to help you create your personal decorating statement $2 00

81. WILDWOOD LAMPS & ACCENTS: The standard of excellence in lamps and decorative accessories. Hand-rubbed solid brass, unique desk lamps, mouth-blown full lead crystal, exquisite hand-painted porcelains. The 192-page lamp catalog $15 00

82. WOOD-MODE CABINETRY: A twelve page brochure answers questions about custom cabinetry. Full-color photographs illustrate many of the door styles, finishes, hardware selections, and special-purpose features in the Wood-Mode line. Free

83. YAMAHA PIANO CORPORATION OF AMERICA: The Yamaha Disklavier™ piano discover the enjoyment of the piano that plays itself Let us send you a full-color brochure. Free

Real Estate

84. ADMIRAL'S COVE: Located in Jupiter, Florida. a premier golf, yachting, and country club community featuring custom homes, harbor homes, villas, and patio homes priced from $305,000 to over $3.5 million. Free

85. HAIG POINT: Peacefully separated from the crowds of Hilton Head and reached by private ferry. Property owners enjoy elegant club facilities and the Rees Jones–designed golf course ranked twenty-eighth in the country Purchase a homesite from just $85,000 or a luxury home from only $249,000 To experience *A Taste of Haig Point* call toll-free (800) 992-3635 or circle #85. Free brochure

86. JONATHAN'S LANDING: This Jupiter Florida, property offers three golf courses with homes, homesites, and garden apartments on the intracoastal or on fresh water Call (407) 746-2561 Free

87. KIAWAH RESORT: Enjoy ten miles of undisturbed beach and three golf courses by Nicklaus, Player, and Fazio. A fourth new Pete Dye course, site of 1991 Ryder Cup Free brochure

88. PELICAN BAY: Developed by Westinghouse Communities, it is the premier community on the Gulf of Mexico Elegant town houses, spacious multistory residences, and grand estate homes, all complemented with championship golf, gourmet dining, and spectacular natural beauty Free brochure

89. WILLIAMS ISLAND: Hailed by the top echelons of the national real estate industry as the foremost luxury building in North America, Ultra, the 7000 at Williams Island is conveniently located between Miami and Fort Lauderdale From 5,000 to 10,000 square feet starting at $1,100,000 00 Free brochure

Specialty Items

90. CRABTREE & EVELYN: For a copy of our new catalog, please call (800) 624-5211 (in CT 800-628-5856) or circle #90. Free.

91. NORDICTRACK: The original cross-country ski exerciser provides the world's best total-body and cardiovascular workout Free brochure and video available

Travel

92. HYATT HOTELS & RESORTS: Enjoy the luxury and superior service of Hyatt Hotels & Resorts around the world For information or reservations at more than 159 destinations, call (800) 233-1234 Free brochure

93. HYATT REGENCY CORP.: Waikoloa, the ultimate luxury resort on the Big Island of Hawaii For information, call your travel agent or (800) 233-1234, or circle #93 for brochure Free

94. MALAYSIA: All the fascination of the East can be found in Malaysia. For more information, call (800) 336-6842. Free brochure/travel planner

95. MAUI VISITORS BUREAU: On Maui, wonders never cease. Perfect for families, honeymooners, and anyone who wants a vacation filled with activities. Free brochure

96. MAUPINTOUR, INC.: New kindred cities! Paris & London A grand style of escorted travel Small groups, professional tour manager Have fun! Call (800) 255-4266 or send for tour books Free

97. NORWEGIAN CRUISE LINE: Enjoy a three-, four-, or seven-day cruise on the pleasure ships of Norwegian Cruise Line. We sail to the Caribbean, Bahamas, Bermuda, and Mexico. Exquisite food. The best entertainment afloat. Free brochures

98. PRINCESS CRUISES: Discover the world of Princess Cruises—luxurious ships, fine dining, spectacular entertainment, and more destinations than any other cruise line. Free brochure

Wine & Spirits

99. DISARONNO AMARETTO ORIGINALE: DiSaronno presents *Delicious Expressions*, a recipe booklet featuring a collection of culinary and drink compositions. DiSaronno has been stirring the hearts of food and spirits lovers for centuries. Free



- 9"x12"
- 304 pages, hardbound

HOUSE & GARDEN'S

BEST IN DECORATION

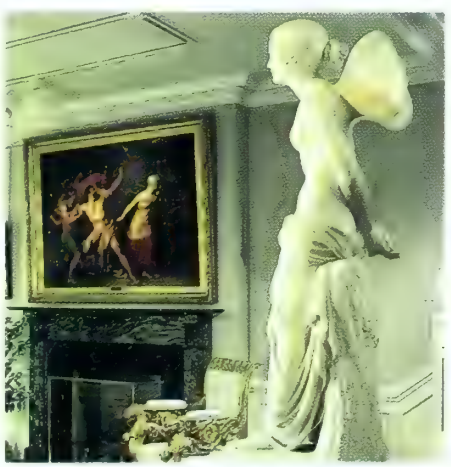


Photo: Feliciano

Geoffrey Bennison's sumptuous New York "chateau" for the Rothschilds...Renzo Mongiardino's Roman "patchwork of antiquity" for Elsa Peretti...Antony Child's graceful melding of residence and baroque-art gallery...Jacques Grange's romantic Parisian townhouse.

Here at last are *House & Garden's* own choices of the most stunning interiors created by such top designers as Mario Buatta, Mark Hampton, and Sister Parish for some of their most illustrious clients – and for themselves.

With detailed text and captions, and over 250 color photographs of rooms, gardens, furnishings, art and antiques – to enlighten and inspire you – this book is an essential statement of great taste and high style.

To order your First Edition copy for only $35.00, plus $3 shipping and handling* send check to:

THE CONDÉ NAST COLLECTION
P.O Box 10214
Dept. 386151
Des Moines,IA 50336

For credit card orders
CALL TOLL-FREE
1-800-922-4400

*Residents of CA, CO, GA, IA, IL, KY, MA, MI, NY please add applicable sales tax. Please allow 4-6 weeks for delivery.

Resources

ART
Pages 58, 62 For Phillip Maberry's work: Garth Clark Gallery, 24 West 57 St., NYC (212) 246-2205; 170 South La Brea Ave., L.A. (213) 939-2189

ARTIST IN RESIDENCE
Pages 70, 72 Architecture, by Burr & McCallum Architects, Williamstown (413) 458-2121

DESIGN
Page 82 For information on Marius glasses, Valley of the Kings boxes, catalogue, and stores, call Iittala, Mahopac (914) 628-1616.

FOOD
Pages 84, 86–87 Avanzare, 161 E. Huron St., (312) 337-8056; Bice, 158 E. Ontario St., (312) 664-1474; Big John's, 1147 W. Armitage Ave., (312) 477-4400; Bishop's Chili Parlor, 1958 W. 18th St., (312) 829-6345; Café Spiaggia, 980 N. Michigan Ave., (312) 280-2764; Carson's, A Place for Ribs, 612 N. Wells St., (312) 280-9200; Carson's, A Place for Ribs, 5970 N. Ridge Ave., (312) 271-4000; Chicago Diner, 3411 N. Halsted St., (312) 935-6696; Club Lago, 331 W. Superior St., (312) 337-9444; Frontera Grill, 445 N. Clark St., (312) 661-1434; Gene & Georgetti, 500 N. Franklin St., (312) 527-3718; Gordon Restaurant, 500 N. Clark St., (312) 467-9780; Kiki's Bistro, 900 N. Franklin St., (312) 335-5454; Le Ciel Bleu, 181 E. Lake Shore Dr., (312) 951-2864; Salvatore Parrinello Ristorante, 535 N. Wells St., (312) 527-2782; Rocky's Bait Shop, 138 N. Streeter Dr., (312) 664-2792; Sole Mio, 917 W. Armitage Ave., (312) 477-5858; Tallgrass, 1006 S. State St., Lockport, (815) 838-5566; Thai-aree House, 4323 West Addison St., (312) 725-6751; Un Grand Café, 2300 N. Lincoln Park West, (312) 348-8886

STYLE
Page 100 Silver metallic trim with pearls (JM Pearl 1), 2½" wide, to the trade at Christopher Hyland, NYC; Ainsworth-Noah, Atlanta; Fortune, Boston; Betterman's, Chicago; Dick Penny Showroom, Cincinnati; R & G, Dallas; Bill Nessen, Dania; Bob Collins, Philadelphia; Shears & Window, San Francisco. Mouse brooch with baroque-pearl face, diamond in platinum body, and emerald bead necklace with ruby pendant, remake of Fulco di Verdura design, at Verdura, NYC (212) 265-3227. Pearl and Austrian crystal-wound teacup (with saucer), $265 set; vase, $395; by Dish-Ta-Henge, at Showroom Seven, similar at Charivari 57th, NYC (to order); Coda, Great Neck; Madeleine Gallay, West Hollywood. Bimbeloterie cotton/viscose moiré, to the trade at Clarence House, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Los Angeles, Philadelphia, Portland, San Francisco, Seattle, Troy. **102** Lace evening dress wrapped in faux pearls, by Karl Lagerfeld for Chanel, made to order by Chanel Haute Couture, Paris (1) 42-86-28-00; contact Véronique de Pardieu. One-of-a-kind sterling-rimmed oyster shell dishes with blister pearl and bronze beetle, 6"x4" ea, by Stephen Dweck Home Collection, at Bergdorf Goodman, NYC (to order), 24 Collection, Bal Harbour; Neiman Marcus, Beverly Hills, San Francisco, Westchester; Village Drummer, Gulfport; Janice Rudy, Houston; Etc, Mountain Brook. Seed pearl-beaded bedspread, $7,500 king, at OMO Norma Kamali, NYC (212) 957-9797. One-of-a-kind crystal base lamp and silk shade hand-beaded with pearls, $750, similar to order at Judyth vanAmringe, NYC (212) 925-4749. One-of-a-kind crystal/garnet/14-kt gold-filled wire pin, by Kazuko Oshima, $370, from a collection at Barneys New York, NYC, Chestnut Hill, Cleveland, Costa Mesa, Dallas, Manhasset, Seattle, Short Hills. Cast-iron candelabra glued with antique pearl necklaces, made to order at Marlo Flowers, NYC (212) 628-2246. Hand-jeweled pearl cabochon/crystal box, 5" wide, 4" high, $610, made to order at James Arpad Showroom, NYC (212) 944-9406 by appt. South Seas pearl necklace with diamond clasp, at Cartier, NYC, Bal Harbour, Beverly Hills, Boston, Chicago, Costa Mesa, Dallas, Fort Lauderdale, Houston, Palm Beach, San Francisco. Custom art deco desi bracelet of freshwater baroque X pearls/pavé di monds/bullet-shaped cabochon sapphires, a prox $40,000, made to order by Christoph Walling, NYC (212) 581-7700 by appt

URBAN SANCTUARY
Pages 108–13 Chinese sea grass sisal, to t trade at Stark Carpet, NYC, Atlanta, Boston, Chic go, Dallas, Dania, Houston, Los Angeles, Philade phia, San Francisco, Troy, Washington, D.C Gregory Alonso, Cleveland; Dean-Warren, Pho nix. **110–11** San Marco silk damask for curtains, the trade at Brunschwig & Fils, NYC, Atlant Beachwood, Boston, Chicago, Dallas, Dania, De ver, Houston, Laguna Niguel, Los Angeles, Phil delphia, San Diego, San Francisco, Seattl Toronto, Troy, Washington, D.C. **113** Patrick Na gar Mercure tabouret, $575, to the trade at ARC I ternational, for showrooms (212) 727-334 Contemporary Tibetan tiger rug, similar at Dor Leslie Blau, NYC (212) 759-3715. **114–15** Appl rush matting, to the trade at Stark (see above). Fa nese Frieze cotton for tableskirt and bed underco er, 54" wide, $248 yd, at Fortuny, NYC, fo showrooms (212) 753-7153

A FARM IN FLOWER
Pages 116–23 Flower shop: Renny, 159 East 6 St., NYC (212) 288-7000

EMINENT VICTORIAN
Pages 124–31 Decoration, by William Diamon Design, NYC (212) 966-8892. Contracting, by Ton Predovan Contractors, New Rochelle (914) 23 8430. Flowers, supplied by Ron Viteritto of Wild flowers (201) 592-8875. Fabrication an installation of curtains, by Jules Edlin, NYC (212 243-4145. Custom-plated brass curtain tieback throughout, to order from P. E. Guerin, NYC, fo showrooms (212) 243-5270. Marble throughou from Marble Modes, College Point (718) 539-1334 **124–25** Louis Philippe Aubusson, similar at Dildar ian, NYC (212) 288-4948. English papier-mâch table with lacquer and mother-of-pearl inlay, c 1850, English crystal candelabra, c. 1835, simila to the trade at Marvin Alexander, NYC (212) 838 2320. Rose Medallion bowl on piano, Rose Manda rin double-gourd covered vase on mantel, simila at Flying Cranes Antiques, NYC (212) 223-4600 19th-century marble mantel, similar at Rothschild' Antiques, New Orleans (504) 523-5816. Turquoise trimmings, to the trade to special order from Scala mandré, NYC, Atlanta, Boston, Chicago, Dallas Houston, Laguna Niguel, Los Angeles, Miami, Phil adelphia, San Francisco, Washington, D.C.; Fee McLaran, Honolulu; Gene Smiley, Minneapolis Designers Showroom, Seattle. Francesco Taffeta silk in two colors for curtains, to the trade at Scala mandré (see above). Custom-colored mold silk fringe (#FX4037), to the trade to special order from Scalamandré (see above). **127** Georgian Damask silk for chairs, to the trade at Scalamandré (see above). Crepe Cord rayon (#11027) on chairs, to the trade at Standard Trimming, NYC (212) 755-3034. Val Dizere damask for borne, to the trade at Old World Weavers, for showrooms (212) 355-7186. Velours Vercors cotton/mohair velvet gaufré stripe for walls, Taffetas Kaleidoscope silk for outside of curtains, to the trade at Clarence House (see above for pg 100). Satin Stripe nylon/cotton for curtain linings, to the trade at Decorators Walk, for showrooms (212) 319-7100. Famille Rose tea jars, c. 1840, on bookcases, similar at Kentshire Galleries, NYC (212) 673-6644. English Regency patinated bronze chandelier, similar at Nesle, NYC (212) 755-0515. Louis Philippe Aubusson, similar at Dildarian (see above). Fleur de Lis custom-colored wallpaper, at Zuber et Cie, for showrooms (212) 486-9226. Large Medallion custom-colored wool carpet, to the trade at Stark (see above for pgs 108–13). Brunswick Monarch inlaid billiard table, c. 1882, Victorian billiard ceiling fixture, similar at Newel Art Galleries, NYC (212) 758-1970. Custom-colored mold silk fringe (#FX4189) for curtains, to the trade to special order from Scalamandré (see above). Haircloth horsehair/cotton on chairs, to the trade at Stroheim & Romann, for showrooms (718) 706-7000. Antique urn prints, similar at Lucy B

Clipbell Gallery, London (71) 727-2205 **128** En- Regency crystal chandelier, similar at Nesle above). Classical American Empire mahoga- lable, similar at Didier, New Orleans (504) 899- 9 Cecile Damask cotton/silk on chairs, to the e at Cowtan & Tout, NYC; Travis-Irvin, Atlanta; cter-Martin, Boston; Rozmallin, Chicago; Roz- lin at Baker, Knapp & Tubbs, Cleveland, Minne- is, Troy; John Edward Hughes, Dallas, iston; Bill Nessen, Dania; JEH/Denver, Denver; edler-Fauchère, Los Angeles, San Diego, San ncisco; Croce, Philadelphia; Wayne Martin, tland, Seattle; Primavera, Toronto. Rosengar- cotton lace for panels, to the trade at Randolph ein, for showrooms (212) 826-9898. 19th-cen- Aubusson, similar at Dildarian (see above) Elegance cast-aluminum furniture, to the trade Brown Jordan, Atlanta, Chicago, Dallas, Dania, s Angeles, NYC, San Francisco, Washington, C.; for retail dealers (501) 523-4546. English bal- rades, piers, urns, and other garden ornaments d architectural stonework, to order from Had- nstone (USA), Bellmawr (609) 931-7011. Ultra rigerator-freezer (#URS48DT), from Traulsen & , for dealers and information (718) 463-9000, tside NY state (800) 542-4022. Garland range, dealers (717) 636-1000. Antique schoolhouse obes on nickel stems for lighting, at Urban Ar- aeology, NYC (212) 431-6969. **130** French art co alabaster ceiling fixture, similar to the trade at arvin Alexander (see above). Garden Party intz on chairs, to the trade at Clarence House ee above for pg 100). Brass deck-mount tub filler th hand shower (#4300), bath rack with mirror 8000), by Czech & Speake, to order from P. E uerin (see above). **130–31** Custom hand-painted hinese design wallpaper (#SY-120), to the trade special order from Charles R. Gracie & Sons, for owrooms (212) 753-5350. Calypso wool carpet, the trade at Stark (see above for pgs 108–13) osedale Print chintz on chaise, to the trade at Lee fa, for showrooms (201) 438-8444. French haise, c. 1870, similar at Bardith, NYC (212) 737- 660. Gracie silk, 54" wide, $200 yd, at Polo/Ralph auren, NYC, Austin, Beverly Hills, Boca Raton, oston, Chicago, Costa Mesa, Dallas, Denver, Edi- a, Georgetown, Honolulu, Kansas City, La Jolla, ttle Rock, Manhasset, Miami, Minneapolis, North alm Beach, Palo Alto, Philadelphia, Phoenix, Princeton, San Antonio, San Francisco, Santa Clara, Short Hills, Tulsa, Winter Park. Victorian dressing table with mother-of-pearl inlay and gilt decoration, similar at Newel (see above). 19th- entury English bamboo gilt stool, similar at Trevor Potts Antiques, NYC (212) 737-0909. English Re- gency mahogany screen, similar to the trade at Ann-Morris Antiques, NYC (212) 755-3308. Laval- ière cotton moiré on screen, to the trade at Old World Weavers (see above). Soie Ancienne ground fabric with Fleur de Lis silk appliqué for out- side of curtain, to the trade at Decorators Walk (see above). Satin La Tour cotton/silk for curtain lining, to the trade at Brunschwig (see above for pgs 110–11). Upholstery by J. M. Upholstery, Long Island City (718) 786-0104. Sienna cotton matelassé cov- erlet with custom monogram and trim, to order from Harris Levy, NYC (212) 226-3102

NEXT STOP NEVIS
Pages 132–37 Architecture, by Taft Architects, Houston (713) 522-2988

MIDWESTERN FOLK
Pages 144–47 Decoration, by Jehu & Heerdt, San Francisco (415) 921-1515 by appt. **146** Brass game lights with rolled edges (#96) (without sleeves covering ceiling chains), from Hart Assocs., for dealers (800) 592-3500. Brunswick Medalist inlaid billiard table, c. 1917, similar at Blatt, NYC (212) 674-8855, outside NY state (800) 252-8855. Reproduction spectator chairs, billiard cloth on walls, from Blatt (see above)

CUSTOMS OF THE COUNTRY
Page 149 Cerises cotton smocked dress, sizes 2–6, $425, to special order from D. Porthault & Co., NYC, for other stores (212) 688-1660. **150** Hunt cotton cretonne on ottomans and cushion, 92" wide, $153 yd, to special order from Porthault (see above). Emancé cotton cretonne for walls, 92" wide, $153 yd, to special order from Porthault (see above). Hunt cotton batiste custom tablecloth, $1,084, 72"x144" size, napkins, $32 ea, to special order from Porthault (see above). **151** Clovers cotton batiste custom tablecloth, $906 72"x112" size. Clovers Limoges porcelain breakfast set for two, $445 set, to special order from Porthault (see above) Tulips & Smiles cotton batiste, 92" wide, $175 yd, to special order from Porthault (see above) Cotton decorative pillows, $95–$125 ea, cotton shams, $275 ea continental, at Porthault (see above) Needlepoint Roses cotton batiste, 92" wide, $175 yd, to special order from Porthault (see above) **153** Carnations cotton sheets, top, $667 queen, bottom, $475 queen, embroidered cotton shams, $525 ea continental, at Porthault (see above). Carnations cotton batiste, 92" wide, $175 yd, to special order from Porthault (see above)

CASA CALLAWAY
Pages 160–65 Decoration, by Thomas Callaway & Assocs., Los Angeles (213) 447-2889, fax (213) 447-0112 **160–61** Spanish colonial turn-of-the-century wedding portrait, similar at Federico, Santa Monica (213) 458-4134 Mexican primitive landscape paintings, c. 1910, similar at Nonesuch Antiques, Santa Monica (213) 393-1245 **162** 19th-century handmade Mexican Puebla tiles, similar at Claiborne Gallery, Santa Fe (505) 982-8019. Hand-carved gold-leaf frame, by Richard Tobey, Los Angeles (213) 652-8023 **163** 17th-century Spanish colonial nicho or santos case, 18th- and 19th-century santos and retablos, Mexican tin candleholders, similar at Nonesuch Antiques (see above) Spanish colonial santos on top of nicho, similar at Spirit Arts, Sante Fe (505) 983-1104 Niña club chair, $2,500 COM, to order from Thomas Callaway Bench Works, Los Angeles (213) 447-2889, fax (213) 447-0112 **165** Limestone, from La France Imports, Los Angeles (213) 478-6009

DACHA IN MAINE
Pages 170–75 Architecture, by Roc Caivano, Architect, Bar Harbor (207) 288-2333 Landscape architecture, by Patrick Chassé of Landscape Design Assocs., Northeast Harbor (207) 276-5674. Carpentry and general contracting, by A. J James, Bar Harbor (207) 288-5479 **170–71** Mies van der Rohe Barcelona table, from KnollStudio, division of Knoll Group, for showrooms (800) 253-4255. Rag rug sofa with handwoven Guatemalan cotton on cushions, to order from Qué Pasa, Scottsdale (602) 990-7528. Superlative wool carpet, from Lees Carpets, for dealers (800) 523-5647 **172** York County pie safe, c. 1840, similar at Rose W. Olstead, Bar Harbor (207) 288-5494, June 1–Nov. 1, otherwise by appt. Cowboy folk art mirror, by L. D Burke, similar from Yippie-ei-o, Scottsdale, Santa Monica Borea metal hanging light, by Lucien Gau, from Lee's Studio, NYC (212) 581-4400 Antique kilim box, to order from Wiseman & Gale, Scottsdale (602) 945-8447. Gilding on column, by Alice Smith of Signsmith, Mt Desert (207) 244-5041. **173** Folk art chair, painted by Libby Mitchell, Otter Creek (207) 288-4548 **174–75** Nuance nylon carpet, from Lees (see above)

GREAT IDEAS
Page 187 Adagio crystal bud vase, by Fumio Sasa, 5⅛" high, $525, from Hoya Crystal Gallery, NYC (212) 223-6335, for other stores (800) 654-0016

SAMPLES
Page 190 1. Pont Aven chintz, to the trade at André Bon, NYC; Travis-Irvin, Atlanta; Leonard B Hecker & Assocs., Boston; Nicholas P. Karas, Chicago, John Edward Hughes, Dallas, Denver, Houston; Southard, Dania; Shears & Window, Laguna Niguel; Randolph & Hein, Los Angeles; J. W. Showroom, Philadelphia; Thomas Griffith, San Francisco, Elinor & Verve, Seattle, Richard Russell, Washington, D.C. **2.** Ophelia chintz, to the trade at Fonthill, NYC; Marion-Kent, Atlanta, Washington, D.C.; Devon Services, Boston; Nicholas P. Karas, Chicago, Walter Lee Culp, Dallas, Houston; Donghia, Dania; Reynolds-Howard, High Point; Kneedler-Fauchère, Los Angeles, San Diego, Shears & Window, San Francisco; Designers Showroom, Seattle, Primavera, Toronto **3.** Serendip glazed cotton, to the trade at Manuel Canovas, NYC, Los Angeles, Curran, Atlanta, High Point; Shecter-Martin, Boston; Donghia Showrooms, Chicago, Cleveland, Dania, San Francisco, Washington, D.C.; David Sutherland, Dallas, Houston; Egg & Dart, Denver; Matches, Philadelphia; Designers Showroom, Seattle **4.** Vendôme chintz, to the trade at Yves Gonnet, NYC; Hugh Cochran, Atlanta; Leonard B. Hecker & Assocs., Boston; Callard & Osgood, Chicago, Rocco DiCioccio, Cincinnati; Boyd Levinson & Co., Dallas, Houston; Todd Wiggins, Dania, Janus et Cie, Los Angeles; J. W Showroom, Philadelphia; Sloan Miyasato, San Francisco, Trade Wings, Washington, D.C **5.** Katmandu Ribbons cotton, 54" wide, $136 yd, to the trade at Summer Hill, at Hines & Co., NYC, George & Frances Davison, Boston; Rozmallin, Chicago, Troy; David Sutherland, Dallas, Houston; Design West, Dania; Kneedler-Fauchère, Denver, Los Angeles, San Diego; J. W Showroom, Philadelphia; C. L McRae, San Francisco; Puff Corporation, Tokyo; Trade Wings, Washington, D.C. **6.** Mafalda Cotton Print, to the trade at Brunschwig (see above for pgs 110–11). **7.** Les Bouquets Cotton Print, to the trade at Brunschwig (see above for pgs 110–11) **8.** Le Mans cotton, designed by Valentino, to the trade at Coraggio Textiles, NYC; Culpepper & Osborne, Atlanta, George & Frances Davison, Boston; Callard & Osgood, Chicago, Hargett, Dallas, Houston, Southard, Dania, Bailey Showroom, Kansas City; Shears & Window, Laguna Niguel, San Francisco; Bradbury Collection, Los Angeles, Wayne Martin, Portland, Gene Smiley, St. Louis, The Showroom, Salt Lake City; Jane Piper Reid, Seattle **9.** Camilla Cotton, to the trade at Zumsteg, at Ian Wall, NYC; Hugh Cochran, Atlanta, Dania; Leonard B. Hecker & Assocs., Boston, Rozmallin, Chicago, Troy, David Sutherland, Dallas, Houston; Kneedler-Fauchère, Denver, Los Angeles, San Diego, San Francisco, Rist Corp., Washington, D.C **10.** Tulip Bowl chintz, to the trade at Clarence House (see above for pg 100)

GANDEE AT LARGE
Page 202 Massartre, Brooklyn (718) 499-8296.
ALL PRICES APPROXIMATE

HOUSE & GARDEN IS A REGISTERED TRADEMARK OF ADVANCE MAGAZINE PUBLISHERS INC., PUBLISHED THROUGH ITS DIVISION, THE CONDE NAST PUBLICATIONS INC COPYRIGHT © 1991 BY THE CONDE NAST PUBLICATIONS INC ALL RIGHTS RESERVED PRINTED IN U S A

House & Garden (ISSN 0018-6406) is published monthly by The Condé Nast Publications Inc., 9100 Wilshire Boulevard, Beverly Hills CA 90212. PRINCIPAL OFFICE 350 Madison Avenue, New York NY 10017 Bernard H Leser, President, Eric C Anderson, Vice President–Treasurer; Pamela van Zandt, Vice President–Secretary Second-class postage paid at Beverly Hills CA and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash Magazine Registration File No 9016 Canadian Goods and Services Tax Registration No R123242885 Subscriptions, in U.S. and possessions, $24 for one year, $46 for two years; in Canada, $41 for one year, including GST. Elsewhere, $43 for one year, payable in advance Single copies: U.S. $4, Canada $4 50. For subscriptions, address changes, and adjustments, write to House & Garden, Box 53916, Boulder CO 80322 Eight weeks are required for change of address Please give both new address and old as printed on last label. First copy of a new subscription will be mailed within eight weeks after receipt of order Manuscripts, drawings, and other material submitted must be accompanied by a stamped, self-addressed envelope However, House & Garden is not responsible for loss, damage, or any other injury as to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs, or transparencies), or any other unsolicited material

Subscription inquiries: Please write to House & Garden, Box 53916, Boulder CO 80322 or call (800) 234-1520. Address all editorial, business, and production correspondence to House & Garden Magazine, 350 Madison Ave., New York NY 10017

POSTMASTER: Send address changes to House & Garden, Box 53916, Boulder CO 80322.

Gandee AT LARGE

A woman's place is on the construction site

There was a time when decorating was considered women's work. That time, as we all know, has passed. Similarly, there was a time when construction was considered men's work. And now that time is passing as well.

"You should meet them," said three different architects, after they had independently offered glowing testimonials to Sherrill Mass and Catharine Hough, founding principals of the ten-year-old Brooklyn-based contracting firm Massartre. And so I did.

Although I like to think of myself as a modern man with progressive views, my first question—sad but true—suggested otherwise: how did two women end up in the tough-guy business of New York City construction? Sherrill, who gamely resisted the temptation to observe that the how-many-times-am-I-going-to-have-to-answer-this question was old-fashioned and sexist, answered that it "was something of an accident." After studying philosophy in Canada she entered art school where she focused on large-scale sculpture. It was then only a matter of time—and the need to earn a living—before hanging out the Massartre shingle in New York City. "I had the tools, the talents, and the interest in materials and building." She also had the chutzpah.


Catharine Hough and Sherrill Mass

Catharine, who holds a master's degree from Harvard in developmental psychology, is an organization maven. Her specialty is setting up systems serving either the arts or social causes. She considers herself an operational liaison between creativity and bureaucracy. In other words, she is the perfect foil to partner Catharine, whom she met back in Toronto.

"We're as good as they get in terms of quality and craft and organization"

The two women divvy up responsibility according to their respective interests. "If it has to do with doing, I do it," said Sherrill. "I like glass, I like steel, I like concrete, I like electrical, I like plumbing, I like HVAC. I can do everything from footings to picture hooks." Displaying impressive callouses, she added: "These hands don't lie." Catharine's responsibility is to "keep the wheels spinning." She takes care of the business, the budgets, the clients ("My psychology comes in very handy"). In short, Catharine enables Sherrill to do her work.

Although Massartre recently completed the headquarters for the Robert Mapplethorpe Foundation, designed by the firm 1100 Architect, the company's m typical job is upper-end residential, primarily in Manh tan. "If you truly care about what it's going to look li then we're for you," boasts Sherrill. "We're as good they get in terms of quality and craft and organizatio While some of their work is subcontracted to licens tradespeople on an ad hoc basis, Massartre maintain full-time staff of eleven. No, they're not all wom ("Why would we not have men working for us? We c have anyone working for us as long as they're good Which is appreciably fewer than they had twelve mont ago. The reason for the cutback was not the recession b rather Sherrill's misery. "We got too big." Which mea that Sherrill had to put down her hammer and start s pervising—"and worse, pushing paper." So Massart restructured, picking and choosing more careful among potential jobs, limiting itself to four or fi projects at a time—one or two large jobs ($300,000 $500,000), three or four smaller jobs (between $100,0 and $300,000).

I asked if there was typical Massartre clien "In New York City husband and wife tea is not a typical client said Catharine. "Ther is no typical client i New York. It can be single man or woman, can be a gay couple, can be two people livin together, it can be a rela tionship where th woman is working bu not the man." There i however, one type of cl ent Massartre is some what leery of: the clien intent on working with the firm because its principals are women. "People wh want to work with us only because we're women make u very nervous," said Sherrill with a shudder.

Since the gender issue had surfaced again, I asked i being female was an advantage or a disadvantage. " think we offer more service in the sense of caring for th client," said Sherrill. "But is that a gender issue? Hey, w all grew up in North America, did we not? If you hac grown up as a woman, would you be doing what you're doing in the manner that you're doing it? From every thing sociologists tell us, probably not." Catharin agreed. "I think we do care more. Is it because we're women? Maybe it's because we're Canadian."

Charles Gandee

Garden
ne

HG

HOUSE & GARDEN



New Classic Style

Romantic Lakeside Garden

DESIGN UPDATE: New Orleans, Houston, Sonoma

Valentino on Capri

3 9042 03334012 3

BURLINGAME
MAY
LIBRARY



Advertisement

Safe suncare...is it enough?

Today, with everything we now know about sun damage and photoaging, suncare is safer and smarter. But a truly intelligent sun strategy must go beyond suncare to skincare.

Suncare advances to a higher authority.

By applying years of research in skincare and skin aging to the sun-aging challenge, Lancôme, Paris has advanced suncare technology to provide the treatment benefits of high quality skincare.

With the expertise of its world-famous Skincare Laboratories and a European philosophy based on cultivating a lifetime of beautiful skin, Lancôme has created **CONQUÊTE du SOLEIL.**

The skincare difference...

Paba-free, alcohol-free, dermatologist-tested and non-comedogenic, the formulations of Conquête du Soleil let you "conquer the sun" with UVA and UVB sun filters, while providing a luxurious mix of natural botanicals to enrich, condition and promote an optimum moisture balance.



The suncare indulgence...

In its degree of attention to every detail, Conquête du Soleil provides a total approach to suncare: For the face, a new ultra-light, fragrance-free **SPF 18 Matte Sun Shield** that gives action-proof protection plus matte perfection. Compact, convenient protection for eyes and lips. Skin-silkening **Oil-Free Sun Sprays** and water-proof creams for the body in a range of SPF's for the sun-shy to the sun-enthusiast.

And to assure the highest standards in safe suncare, every Lancôme formulation of SPF 15 and above is backed by the **Skin Cancer Foundation Seal of Approval.**



The no-sun alternative...

For the sun-free solution to summer color, Lancôme's **Self-Tanning Lotion** provides a warm, golden look even self-tanning skeptics are switching to. The ultimately sun-safe, award-winning **Effet du Soleil** for the face, offers exceptional moisturization with a sun-true tan that develops so naturally you can wear it every day.

Suncare without skincare is only half the answer. With Conquête du Soleil, Lancôme's Skincare Science now advances sun protection into the future of beautiful skin.

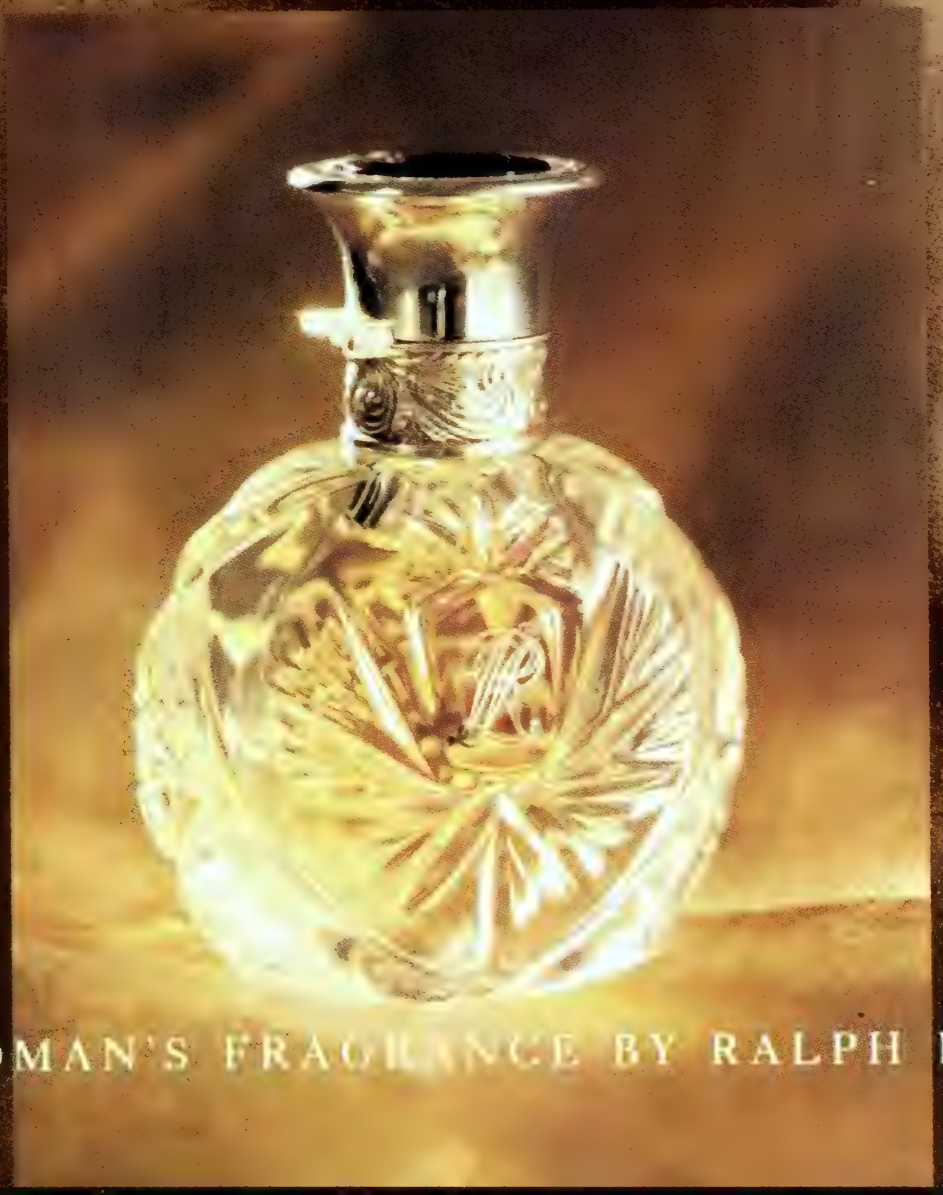
LANCÔME
PARIS



Safari

RALPH LAUREN

Safari by Ralph Lauren. A world without boundaries.
A personal adventure and a way of life.



THE WOMAN'S FRAGRANCE BY RALPH LAUREN

Silver rings true.



The Continental Sterling Collection exclusively from Fortunoff. Left to right: Legend (forks), Maintenon (spoon), Imperial Crown (fork), Verona (knife), Monte Carlo (spoons).

Silver lets your individual style resound. Strike the right note with the Continental Sterling Collection from Italy. These timeless masterpieces combine the quality of fine craftsmanship with sculpted simplicity of design. Available in America exclusively at Fortunoff, the heavyweight sterling pieces are in the large continental size, making them luxurious to hold. And, Fortunoff's 70 year commitment to customer service guarantees your money back if you are not completely satisfied with your purchase. For inquiries about these and hundreds of other sterling patterns, or for a complimentary brochure, call our customer service department at **800-937-4376 ext.65GG**

Fifth Avenue and Westbury, NY; Paramus, Wayne and Woodbridge, NJ

Sterling Silver

The Eternal Element of Style

fortunoff

the source®



A toast to the Travers Stakes, Saratoga

s debonair as
e crowd.

s distinguished as
e setting.

s polished as the
ophy.

hat's the beauty
f Concord® Saratoga®.



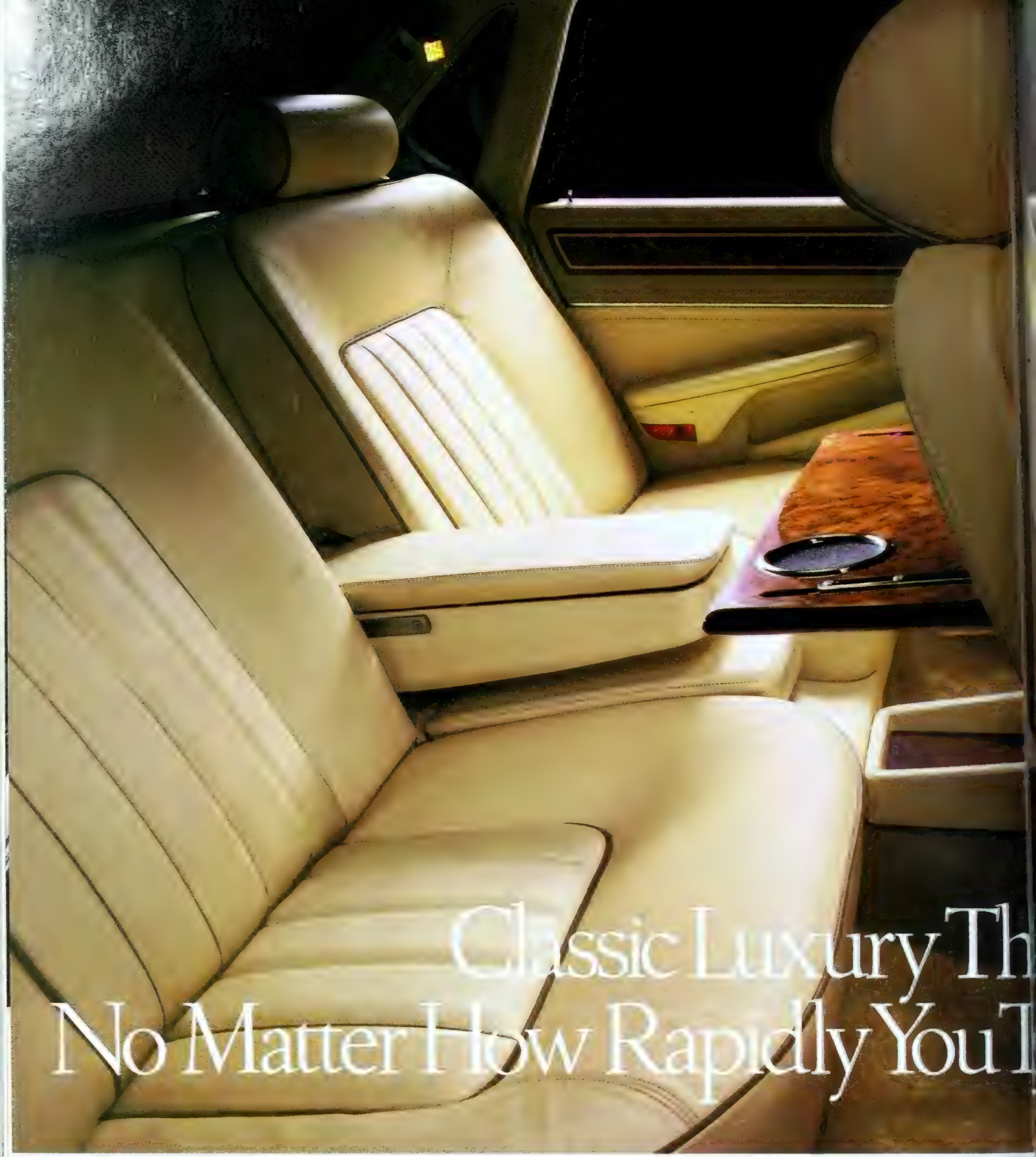
CONCORD®

WATCH
MAKERS
TO
THE GENTRY®

SINCE 1908

The Concord Saratoga Watch in 18 karat gold and stainless steel. Its detailed sculpting, an integration of bracelet and case, is visibly unique. Each one of the sixteen brilliant, fully cut diamonds is set in an individually hand-engraved nest. Quartz precise and securely water-resistant, the Saratoga Watch is a striking combination of superb dependability and elegance.

BAILEY BANKS & BIDDLE
Selected Stores



Classic Luxury Th
No Matter How Rapidly You T

The English enjoy driving rapidly, but not at the expense of traveling luxuriously. This is precisely why we created the 1991 Jaguar Vanden Plas.

Endowed with the distinctive styling that has made Jaguar famous, this elegant sedan is powered by a 223-horsepower, 24-valve, six-cylinder engine, mated to an electronically controlled four-speed automatic transmission. Its sophisticated independent suspension sys four-wheel, anti-lock disc brakes and limited-slip ferential make traveling quickly a joy.

Enter the Vanden Plas cabin and you are surrou by the kind of classic English luxury that makes stand still. Highly polished, mirror-matched burl w graces the doors, console, deep fascia and fold-down

A B L E N D I N G O F A R T A N



tables. The leather covering the individually con-
l seating is stitched in a classic five-flute design and
ted with color-coordinated piping.
o this delightful environment, Jaguar adds a wealth
dern conveniences, such as computerized climate
ol, an 80-watt, six-speaker sound system and eight-
power adjustable front seats that heat electrically.
Rear-seat passengers enjoy reading lamps, individual headrests and retractable rear-window sunscreens.

We invite you to test drive the 1991 Jaguar Vanden Plas. We think you will find the combination of rapid travel and unhurried luxury an exceedingly delightful experience. For the name of your nearest dealer, call 1-800-4-JAGUAR.

A C H I N E

J A G U A R



Two generations of the Sherrill family at poolside. Page 112.

HOUSE & GARDEN JUNE 1991 Volume 163, Number 6

HG

JUNE



Designer Mario Villa's New Orleans living room. Page 124.

FEATURES

The Prince and the Potager *by Paula Deitz* **76**
Near Geneva, Lanning Roper created a walled garden for Prince Sadruddin Aga Khan

Valentino on Capri *by Wendy Goodman* **84**
The refined simplicity of the couturier's island villa reflects his signature style

Geometry in the Vineyard *by Pilar Viladas* **92**
Jim Jennings and William Stout adapt a modernist aesthetic to the terrain of California wine country

America's Classical Modernist *by Edmund White* **100**
Furniture designer T. H. Robsjohn-Gibbings found inspiration for the future in antiquity

Marital Arts *by David Dillon* **106**
Two distinct collections came together when Janie C. Lee and David B. Warren set up house

Decorator's Holiday *by Sherrye Henry* **112**
At her Southampton house, McMillen's Betty Sherrill puts aside fabrics for family and flowers

Collage of a Lifetime *by Margot Guralnick* **118**
Feathers, parchment, and threads texture the world of artist Lenore Tawney

Bayou Baroque *by Mimi Read* **124**
In a tiny Greek revival house, designer Mario Villa displays his romantic touch

Reframing the Fifties *by Martin Filler* **130**
Two young L.A. architects transform a New York town house into a haven for mid-century modernism

Finding New Harmonies *by Christopher Petkanas* **136**
Designer Didier Gomez composes a medley of styles and cultures

Alpine Palazzo *by Charles Maclean* **142**
The Salis family heritage has been preserved for five generations in a Swiss mountain village



COVER *Didier Gomez–designed sofa and tables in the salon of his Paris apartment. Photograph by Thibault Jeanson. Page 136.*





Site-sensitive modernism, above, in California. Page 92. Left: Burl ash and carved limewood console by T. H. Robsjohn-Gibbings. Page 100.



FOR STORE LISTING SEE PAGE 16D



HOW TO GO DIVING IN THE FLORIDA KEYS.

USE THE BUDDY SYSTEM.

The next time you want to pla
on, under or around the clear
waters of Florida, rely on American Airlines
American Express. Together, we can give you



d. In fact, American Airlines can take you to 270 destinations in 45 countries. Including stinations in Florida alone. And everywhere can flies, the American Express® Card is welcome. Giving you an added level of comfort, security and convenience no other card can. American Airlines and American Express. The one combination that should help any traveler breathe a whole lot easier.



AMERICAN EXPRESS

merican Airlines®

OGETHER WE GIVE YOU THE WORLD.

n service includes American Eagle®. American Eagle is a registered trademark of American Airlines, Inc., and is American's regional airline associate.

DEPARTMENTS

Contributors Notes 16

Notes *The New and the Noteworthy* **25**

Food *by Christopher Petkanas* **32**
Memories of an Italian childhood spice the cuisine of restaurateur Pino Luongo

Design *by Heather Smith MacIsaac* **44**
A SoHo furniture gallery brings together Sweden's leading lights

Travel *by Susan Edmiston* **46**
At the Tassajara spa in California, epicures transcend austerity

Taste *by Andrew Solomon* **50**
Private ownership in the Soviet Union inspires a decorative revolution at home

People *by George Christy* **54**
Impresario Steve Silver writes his own script for life in the country

Books *by Patricia Thorpe* **58**
Princely parterres and grandma's peonies bloom again on the printed page

Decoration *by Marcelle Clements* **62**
French designer Christian Benais weaves an ever-changing world

Film *by Pilar Viladas* **66**
Architecture plays a starring role in Disney's new movie *The Rocketeer*

Shopping *by Bob Felner* **68**
In Locust Valley, a few short blocks offer antiques hunters a wealth of choices

Style *by Wendy Goodman* **72**
Behind landmark town house façades, the new Bendel's redefines Fifth Avenue splendor

Editor's Page *by Nancy Novogrod* **75**

Great Rooms *by Heather Smith MacIsaac* **153**
A pleasure pavilion takes shape in a millhouse

Resources *Where to Find It* **158**

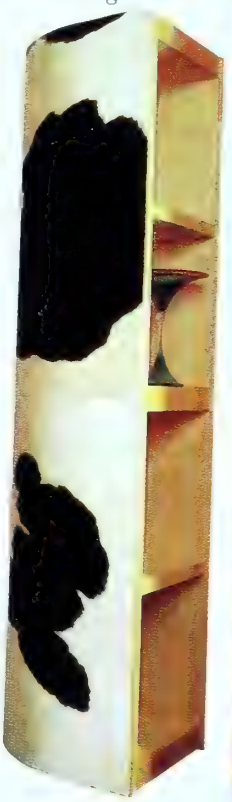
Gandee at Large *by Charles Gandee* **160**
Dialing for decorators



HG

Mannequins rest on a high-back sofa at Bendel's. Page 72.

Cowhide shelf unit by Karin Tyrefors. Page 44.







Restaurateur Pino Luongo, left, surveys produce at a Tuscan market. Page 32. Above: Producer-playwright Steve Silver's Sonoma retreat. Page 54.

JUNE

Louis Vuitton. The spirit of travel



LV True travelers are particularly demanding. They journey across great distances and different climes, constantly in search of what is authentic and essential.

For these travelers, Louis Vuitton conceives travel instruments, luggage and accessories which are at once both highly functional and highly refined. For these demanding few, our master craftsmen keep alive the tradition which first defined the art of travel. The tradition of Louis Vuitton, born in 1854 and still unique. Louis Vuitton creations can be found at the exclusive Louis Vuitton stores in Paris and the other great cities of the world.

LOUIS VUITTON
MALLETIER A PARIS

MAISON FONDÉE EN 1854



Undoubtedly the finest kitchens in the world

DESIGNING, HAND BUILDING AND FITTING a sophisticated kitchen requires design skills and craftsmanship well above the average.

Fine detailing, sophisticated interiors and clever accessories all give that special Smallbone quality and, most crucially, these are properly co-ordinated by skilled technical staff. While imitation is the sincerest form of flattery, one look at a genuine Smallbone and you'll see there's no comparison at any price.

SMALLBONE

150 EAST 58TH STREET, NEW YORK NY 10155. TEL: (212) 644 6006 • CHEVY CHASE PLAZA, 5301 WISCONSIN AVENUE N.W., WASHINGTON DC 20015. TEL: (202) 537 3565
34 EAST PUTNAM AVENUE, GREENWICH, CT 06830. TEL: (203) 869 0619 • 315 SOUTH ROBERTSON BLVD, LA, CA 90048. TEL: (213) 550 7299

FOR YOUR 124 PAGE $10 CATALOG PLEASE CALL TOLL FREE 1 800 765 5266

HG 6/91K


MANDED BY AND CREATED FOR PERFECTIONISTS
NAUTILUS
Baccarat
Baccarat
Baccarat
Baccarat
Baccarat
BLOOMINGDALE'S
1-800-777-4999
BULLOCK'S


SHARE THE MOMENT
WITH MR. HOWARD MILLER
Heirloom furniture transcends the generations as warmly as a grandfather's tale. For a full-color catalog of Howard Miller's vast selection of clocks, send $5 to:
Howard Miller Clock Company
860 East Main Avenue, Zeeland, Michigan 49464
Pictured: The "Winterhalder" featuring Miller family heirloom dial replica.
Trade Showrooms: 15-D-6 Merchandise Mart, Atlanta; 10058 World Trade Center, Dallas; C-206 IHFC, High Point; Mart II #525, San Francisco.

The fabric is Brunschwig, the recamier is too.



Brunschwig & Fils®

75 Virginia Road, North White Plains, New York 10603 Through architects and interior designers.

FIRENZE cotton print. PIEDMONTE moquette.

Maupintour

Discover a grand style of escorted, all-inclusive travel. Small groups, professional tour managers. Have fun. Treat yourself to the best!

OLD SOUTH



Steamboatin' the Mississippi/New Orleans, the Carolinas, Historic Savannah/ Charleston, New Orleans/Cajun Country, Mardi Gras. 6 to 11 days.

QUEBEC/GASPÉ



Explore French Canada from Quebec City to the rugged Gaspé Peninsula. Fishing villages. The Gulf of St. Lawrence. Historic Chateau Frontenac. 8 days.

ALPINE RESORTS



Swiss Grindelwald, Zermatt, Lucerne, St. Moritz resorts. Italy's Courmayeur, Aosta. France's Charmonix. Glacier Express. Ascend the Jungfraujoch, Geneva. 15 days.

FREE TOUR BROCHURES.
Ask your ***Maupintour Preferred Travel Agent*** for a free copy of the Maupintour *USA Old South*, *Canada* (includes Quebec/Gaspé) or *Europe* tour brochures, or call or mail this coupon to Maupintour, 1515 St. Andrews Drive, Lawrence, Kansas 66047.

Maupintour Preferred TRAVEL AGENT
the standard of quality travel

Maupintour carries ***UST A $5 MILLION CONSUMER PROTECTION.***

name

address

city/state/zip

telephone (include area code)

my travel agency

city/state/zip *hsg-sga-1*

telephone toll free. **800-255-4266**

HG
HOUSE & GARDEN

NANCY NOVOGROD
Editor in Chief

Creative Director CHARLES GANDEE
Managing Editor DANA COWIN *Art Director* DANIA MARTINEZ DAVEY
Decorating Director CAROLYN SOLLIS *Arts Editor* DOUGLAS BRENNER *Style Editor* WENDY GOOD
Picture Editor SUSAN GOLDBERGER

DECORATING
Senior Editor JACQUELINE GONNET
Editors ERIC A. BERTHOLD, ANNE FOXLEY
Associate Editor NOELIE GOUIN *Assistant Editor* ALEXANDRA DE ROCHEFORT
Editorial Assistant AMY TARAN *European Editor* FRANÇOISE LABRO

ARCHITECTURE and DESIGN
Editors PILAR VILADAS (Architecture) HEATHER SMITH MacISAAC (Design and Living)
Assistant Editor ELAINE HUNT

FEATURES
Editors MARGOT GURALNICK, DENISE MARTIN
Assistant Editor KATHERINE VAN DEN BLINK
Travel Coordinator MARIANNA POUTASSE *Editorial Assistant* AMY KATZENBERG

GARDENING
Editor SENGA MORTIMER

ART
Associate Art Director KATHARINE VAN ITALLIE
Senior Designer SKIP BOLEN *Designer* MARCOS GAGO
Coordinator CAROLINE BRETTER *Picture Assistant* CLAUDIA ELSON

Copy Editor REGINALD GAY *Associate Copy Editor* SEAN GINTY
Research Editor SARAH FLETCHER *Associate Research Editor* SHIRLEY TOWASSER
Editorial Production Manager KAY SUSMANN
Associate Production Manager LEE RUELLE *Production Assistant* LORI ASHCRAFT
Assistants to the Editor in Chief RACHEL VOLPONE, MICHELLE CHRISTMAN

Editors at Large ROSAMOND BERNIER, JOHN RICHARDSON
Consulting Editors ELEANORE PHILLIPS COLT, MARTIN FILLER, DODIE KAZANJIAN
BEATRICE MONTI DELLA CORTE
Contributing Editors MARELLA AGNELLI, RUTH ANSEL, MERCEDES T. BASS
JUDY BRITTAIN, BETHANY EWALD BULTMAN, STEPHEN CALLOWAY
MARIE-PIERRE COLLE, AMY FINE COLLINS, OSCAR DE LA RENTA, PETER HALDEMAN
CHRIS KING, KELLY KLEIN, RHODA KOENIG, EMMA MARRIAN, CELIA McGEE
HRH PRINCE, MICHAEL OF GREECE, DENISE OTIS, CHRISTOPHER PETKANAS
JOHN RYMAN, BABS SIMPSON, ANDREW SOLOMON, TARA TAHBAZ, DOROTHEA WALK
DEBORAH WEBSTER, EDMUND WHITE, SHARON WICK
Editorial Business Manager WILLIAM P. RAYNER

J. KEVIN MADDEN
Publisher

Advertising Director SUSAN RERAT
Marketing Director CYNTHIA R. LEWIS *Sales Development Director* ROBERT NEWKIRCHEN
Design Resource Director ALBERT J. BLOIS *Wine/Spirits & Jewelry/Watch Manager* SUSAN CAPPA
Travel Manager WALLACE B. GREENE *Art/Antiques Manager* KAREN NIEDZIELSKI
Fashion Manager DEE DEVRIES SALOMON *Tabletop/Imported Car Manager* GINA S. SANDERS
Home Furnishings Manager KEVIN T. WALSH *Beauty Manager* JULIE A. WALTER

Promotion Director SUSAN K. CRATER
Promotion Art Director RICHARD LOUIE
Promotion Manager PAULINE A. GERRY *Special Events Manager* ANNETTE MARTELL SCHMID
Merchandising Associate ELIZABETH BURNS *Senior Designer* LEONARD CADIENTE

New England RICHARD BALZARINI *Hingham Executive Center, 175 Derby Street, Hingham MA 0204*
South DENNIS W. DOUGHERTY *115 Perimeter Center Place, Suite 1035, Atlanta GA 30346*
Midwest PAMELA DOLBY *875 North Michigan Avenue, Suite 3550, Chicago IL 60611*
Detroit LARRY WALLACE *3250 West Big Beaver Road, Suite 233, Troy MI 48084*
Los Angeles MICHAEL J. PETRUNCOLA *9100 Wilshire Boulevard, Beverly Hills CA 90212*
San Francisco LYNN VEAR *50 Francisco Street, Suite 115, San Francisco CA 94133*
Florida DAVID RUBIN *454 Alamanda Drive, Hallandale FL 33009*
England/France JOHN H. LIESVELD JR. *284, boulevard Saint-Germain, 75007 Paris*
Italy MARVA GRIFFIN *viale Montello 14, 20154 Milan*

British HOUSE & GARDEN *Vogue House, Hanover Square, London WIR 0AD*
French MAISON & JARDIN *10, boulevard du Montparnasse, 75724 Paris Cedex 15*
Italian CASA VOGUE *piazza Castello 27, 20121 Milan*
Australian VOGUE LIVING *170 Pacific Highway, Greenwich, N.S.W. 2065*
Brazilian CASA VOGUE BRASIL *Avenida Brasil 1456, C.E.P. 01430–Jardim America, São Paulo*
Spanish CASA VOGUE *Serrano 3, 28001 Madrid*

HOUSE & GARDEN *is published by The Condé Nast Publications Inc.*
Condé Nast Building, 350 Madison Avenue, New York NY 10017
Chairman S. I. NEWHOUSE JR.
Deputy Chairman DANIEL SALEM *President* BERNARD H. LESER
Executive Vice President JOHN B. BRUNELLE *Executive Vice President* JOSEPH L. FUCHS
Vice President–Treasurer ERIC C. ANDERSON *Vice President–Secretary* PAMELA M. VAN ZANDT
Vice President–Circulation PETER ARMOUR
Vice President–Manufacturing and Distribution IRVING HERSCHBEIN
Vice President–Condé Nast Package NEIL J. JACOBS
Vice President–Corporate Resources FRED C. THORMANN
Vice President G. DOUGLAS JOHNSTON *Corporate Marketing Director* ECKART L. GUTHE
Editorial Adviser LEO LERMAN *Associate Editorial Director* ROCHELLE UDELL

ALEXANDER LIBERMAN
Editorial Director


McGUIRE
Francisco • Los Angeles • Laguna Niguel • New York
Philadelphia • Minneapolis • Cleveland
OLOR PORTFOLIO • 100 LARGE PAGES • 145 COLOR PHOTOGRAPHS
nd $10 To McGUIRE, Dept. HG6-91, 151 Vermont St., San Francisco, CA 94103
SIT McGUIRE SHOWROOMS WITH YOUR INTERIOR DESIGNER OR FURNITURE DEALER

THE RALPH LAUREN
TABLETOP COLLECTION
IS AVAILABLE AT:

POLO/RALPH LAUREN STORES

MADISON AVE., NEW YORK, NY
PHOENIX, ARIZONA
BEVERLY HILLS, CALIFORNIA
CARMEL, CALIFORNIA
COSTA MESA, CALIFORNIA
LA JOLLA, CALIFORNIA
PALO ALTO, CALIFORNIA
SACRAMENTO, CALIFORNIA
SAN FRANCISCO, CALIFORNIA
SANTA CLARA, CALIFORNIA
SOUTH BAY, CALIFORNIA
ASPEN, COLORADO
DENVER, COLORADO
VAIL, COLORADO
BOCA RATON, FLORIDA
COCONUT GROVE, FLORIDA
MIAMI, FLORIDA
PALM BEACH, FLORIDA
PALM BEACH GARDENS, FLORIDA
SARASOTA, FLORIDA
HONOLULU, HAWAII
CHICAGO, ILLINOIS
CHESTNUT HILL, MASSACHUSETTS
BIRMINGHAM, MICHIGAN
MINNEAPOLIS, MINNESOTA
KANSAS CITY, MISSOURI
HACKENSACK, NEW JERSEY
PRINCETON, NEW JERSEY
SHORT HILLS, NEW JERSEY
MANHASSET, NEW YORK
TULSA, OKLAHOMA
PHILADELPHIA, PENNSYLVANIA
CHARLESTON, SOUTH CAROLINA
MEMPHIS, TENNESSEE
AUSTIN, TEXAS
DALLAS, TEXAS
FORT WORTH, TEXAS
HOUSTON, TEXAS
CONNECTICUT AVE., WASHINGTON, D.C.
GEORGETOWN PARK, WASHINGTON, D.C.

INTERNATIONAL

BRUXELLES, BELGIUM
PARIS, FRANCE
HANNOVER, GERMANY
MUNICH, GERMANY
KOW LOON, HONG KONG
SHINSA DONG, KOREA
SHINHAN PLAZA, KOREA

CANADA

TORONTO
SHERWAY GARDENS
MONTREAL

POLO COUNTRY STORES

COSTA MESA, CALIFORNIA
EAST HAMPTON, NEW YORK
SALT LAKE CITY, UTAH

ALSO AT SELECT LOCATIONS OF
THESE FINE DEPARTMENT STORES:

BULLOCK'S
BLOOMINGDALE'S
DAYTON'S
DILLARD'S
DONECKERS
FOLEYS
HIGBEE'S
HUDSON'S
JORDAN MARSH
LAZARUS
MACY'S
MARSHALL FIELD'S
METTLERS
RICH'S
ROBINSONS
SAKS FIFTH AVENUE, CHICAGO
STRAWBRIDGE & CLOTHIER
JOHN WANAMAKER
WOODWARD & LOTHROP

Contributors Notes



GEORGE LANGE

Paula Deitz, who coedits *The Hudson Review*, also reports on architecture and design for *The New York Times* and the *Financial Times* of London, among others. For this issue, she visits the picturesque Château de Bellerive near Geneva, home to one of Europe's great gardens. Says Deitz, "I love garden writing—it makes me feel I'm giving ephemeral architecture a permanent form." A collection of Deitz's articles on design will be published next year by Story Line Press.

Marcelle Clements is a journalist and novelist who divides her time between New York and Paris. In the "Decoration" column, she tours the apartment and shop of French decorator and fabric designer Christian Benais. Says Clements, "He's a witty and industrious artist whose translation of French design for the U.S. market will be interesting to watch."

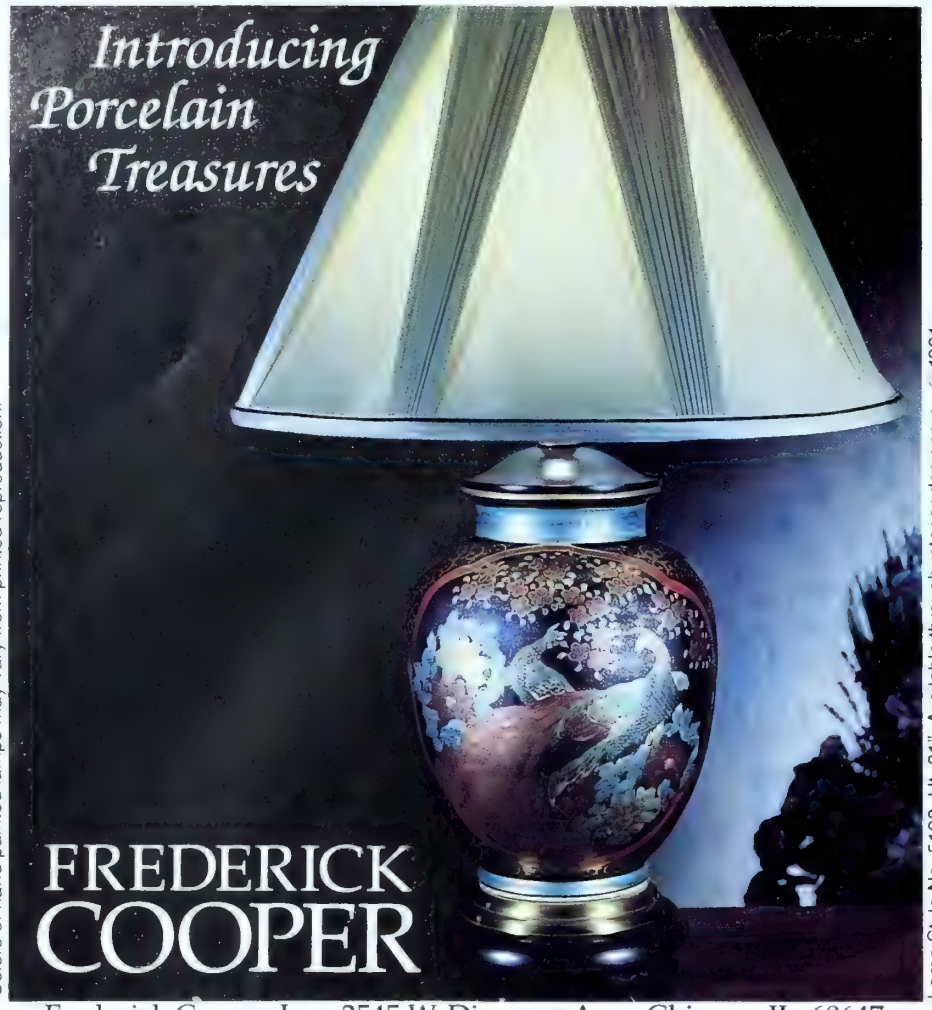


JAMES HAMILTON



David Dillon covers architecture and design for *The Dallas Morning News*. For HG, he writes about the Houston residence of collectors Janie C. Lee and David B. Warren: "It's a generous, comfortable turn-of-the-century house that is also the perfect showcase for contemporary art. And their collections have outstanding clarity and depth." Dillon is currently at work on a monograph about Texas architect O'Neil Ford.

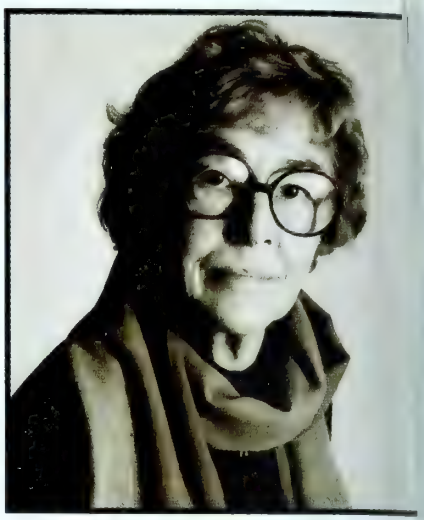

CLINIQUE



Colors of hand painted lamps may vary from printed reproduction.
Lamp Style No. 5198 Ht. 31" Available through interior designers. © 1991
Frederick Cooper Inc., 2545 W. Diversey Ave., Chicago, IL 60647



Contributors Notes



Evelyn Hofer journeys to the Swiss mountain village of Bondo to explore and photograph Palazzo Salis, a celebrated eighteenth-century summer house. Says Hofer, "I love the fact that the personality of the palazzo remains intact. The character of the place would have been lost if the owners had modernized." Hofer is currently at work on a book of portraits depicting peasant life in Soglio, Switzerland.



George Christy (at right, with Dennis Hopper at a film festival) chronicles the social, entertainment, and literary scene of Los Angeles in "The Great Life" column in *The Hollywood Reporter*. For "HG People" he writes about playwright and producer Steve Silver and his Sonoma retreat. The two met in 1974 when Christy covered the opening of Silver's *Beach Blanket Babylon*, San Francisco's longest-running show.



The Movado Museum dial is a registered trademark of The Movado Watch Company.

Time streamlined: The Movado Sapphire Museum® Watch. Stark, sleek, ultra-black.

And high-tech. In appearance and actuality.

The crystal is dark synthetic sapphire. And scratch-resistant.

The case is black chromium. And invisible.

The movement is quartz. And never needs winding.

The Movado Sapphire Museum Watch is a futuristic interpretation of the famous Movado Museum dial.

Crafted in Switzerland. A classic timepiece for now and future time.

MOVADO®

The Museum® Watch.

MACY'S/BULLOCK'S

This is La Terrazza table and chairs.



And it's just one of many comfortable, elegant pieces of furniture and accessories we design and manufacture. Only Kreiss creates rooms of furniture that look and feel this good. To experience it yourself, visit one of our showrooms.

KREISS COLLECTION

Los Angeles • New York • San Francisco • La Jolla • Laguna Niguel • Palm Springs • Boston • Chicago • Denver • Dania, FL
Houston • Indianapolis • Dallas • Atlanta • Scottsdale • Washington D.C. • Honolulu • Tokyo • Available through your designer.
For brochure, send $10 to Corporate Headquarters: 145 W. 134th Street, Los Angeles, CA 90061. (800) 877-8890.

...for the style of your life.

FAB



A Collector

VIOLET BOUQUET. In the opulent tradition of the Im
the royalty of Russia and the crowned heads of E
hly coveted tradition is reborn in a new Fabe
mising beauty and elegance with every fragile blos
ad in translucent shades of shimmering violet on
anced with lustrous faux pearls. Encased in a Fab
wn, *full-lead European crystal*, frosted with a
ves. And elegantly set on a sculptured crystal ba
n rich bands of *24 karat gold*.

The Violet Bouquet, a precious work of art crea
inguished House of Fabergé.™ Imported. $145.

THIRTY DAY RETURN ASSURANCE POLI
If you wish to return any Franklin Mint purchase, you may d
of your receipt of that purchase for replacement, cre

THE FA

ction



omes are by

RS

The Merchandise Mart, Chicago

Mill House of Woodbury is so large, you really can't call us a shop.



But the way we treat our customers is much too amiable to call us anything else.

A good shopkeeper is knowledgeable without being smug. Agreeable, but not obsequious. And never, ever pushy. Over the past 27 years we've grown to seventeen showrooms filled with English and French antique furniture, accessories, chandeliers and works of art. But we still try to conduct ourselves as a good country shopkeeper should.

Mill House Antiques

1964 TWENTY-SEVEN YEARS OF CHOICE 1991

Route 6, Woodbury, Connecticut 06798 Telephone (203) 263-3446

We're closed Tuesday but open every other day of the week, including Saturday and Sunday.

DI SARONNO

AMARETTO ORIGINALE



IT STIRS THE HEART

28% alcohol by volume © 1991. Imported by The Paddington Corporation, Fort Lee, NJ.

Notes

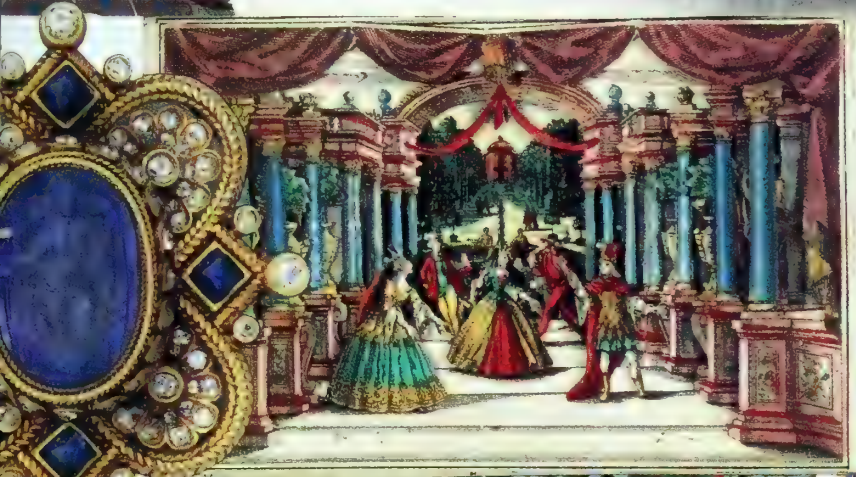
REPORTS ON THE NEW AND THE NOTEWORTHY By Eric Berthold



In 1896 Amy, Sarah, and Eleanor Hewitt (*left*) set out to create a museum and visual library of design for Cooper Union, the school of art and technology their grandfather Peter Cooper founded in New York in 1859. Today the Cooper-Hewitt houses nearly 250,000 objects, from Han dynasty silks to a typewriter designed by architect Ettore Sottsass. Some 1,200 are on display through summer 1992 in "The Cooper-Hewitt Collections: A Design Resource."

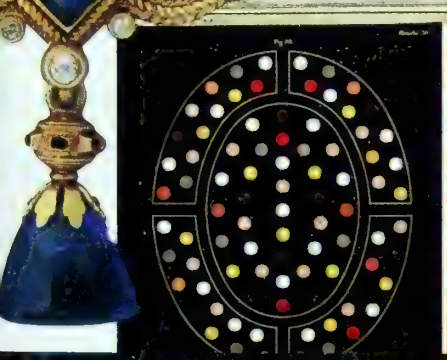


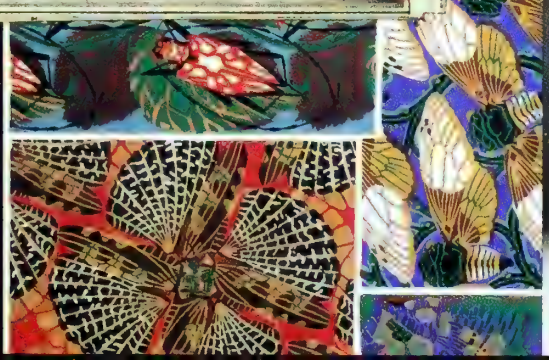
Passementerie, 19th century (*top*). French gouache for silk design, c. 1710–40 (*far left*). Textile design by Louis Albert Dubois, c. 1801 (*right*). Also in the exhibition (*clockwise from below left*): Italian brooch, c. 1880; peep show of ballroom scene; biscuit tin, 1901; chair by Elizabeth Garouste and Mattia Bonetti, 1981; Elsa Rady bowl, 1984; designs from *Insectes*, 1927, by E. A. Seguy; color chart, 1889.

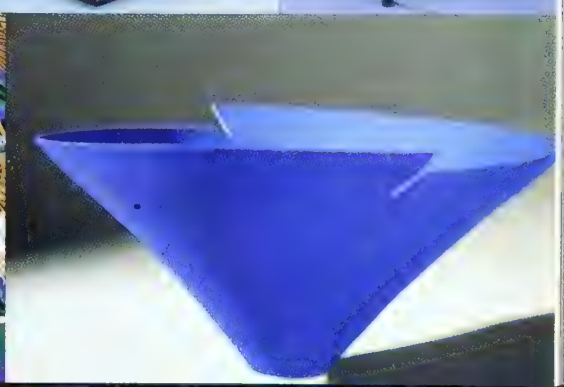








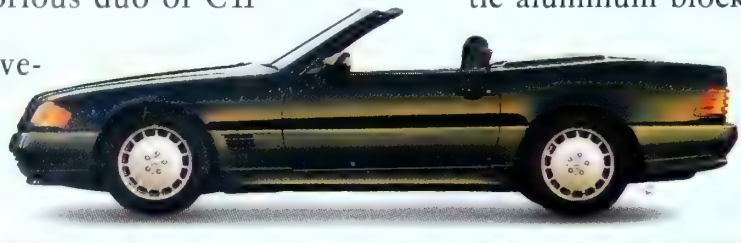




The 1990 World Champion Mercedes is history

Weaving an unprecedented string of 15 wins in 17 races from 1989 through 1990, Mercedes-Benz claimed the World Sports Prototype Championship in 1990 for a second consecutive year.

Powering the victorious duo of C11 "Silver Arrows" was a five-liter V-8 that blended seven hundred thundering horsepower with the reliability of a Mercedes-Benz. Outracing–and outlasting–the fastest competition the automotive world could muster.



From its rugged lightweight hypereutectic aluminum block to its free-breathing 32-valve cylinder head, that same basic five-liter V-8



© 1991 Mercedes-Benz of N.A., Inc., Montvale, N.J.

Its V-8 lives on.

design is still potent but considerably tamer in 500SL form. As placid as a millpond. All but inaudible at normal speeds. Indeed, it is an engine so thoroughly civilized as to normally go all but unnoticed.

So perhaps the 500SL V-8 should thank the 1990 World Champion V-8 for making it famous.

For more information on Mercedes-Benz engineering leadership, call 1-800-468-4001 anytime. Or visit your authorized Mercedes-Benz dealer.

ENGINEERED LIKE NO OTHER
CAR IN THE WORLD



Penmanship Penwork boxes by Scott Warshaw (*left*) echo their 18th-century counterparts. Scott Warshaw Collection, Riviera Beach (407) 844-2325.



Night and Day Two versions of Fornasetti's Gerusalemme (*above*) at Modern Living, L.A. To the trade at Norton Blumenthal, (718) 361-12

Two-Seater Woven rattan love seat (*left*) with copper-washed iron, $450, is available at Emilio Robba, 520 Madison Ave., NYC (212) 319-5667.





Summer Reading Sit in the shade with *Palm Beach Houses* (Rizzoli, $75), *Pierre Deux's Paris Country* (Clarkson N. Potter, $45), or *The Lure of Paris* (Abbeville, $95).



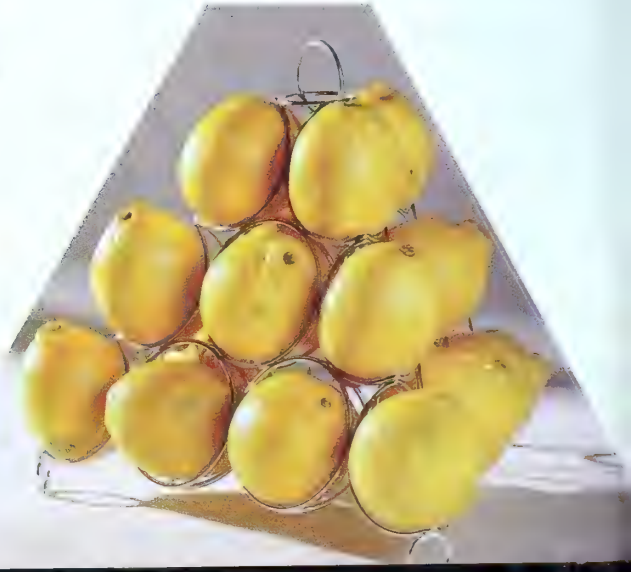


Notes



Finishing Touch A trompe l'oeil desktop (*above*) by James Alan Smith, whose work is represented in Sotheby's May 22 New York auction to benefit the Isabel O'Neil Foundation, (212) 348-2120.

Just Ripe Tin fruit pyramid (*below*), handmade in France, allows fruit to ripen without bruising. For information (800) 423-2756.





The art of writing.

MONT BLANC

Available at fine jewelers, department stores, quality stationers and other select retailers.
Koh I-Noor Inc. (800) 877 4810. In Canada, (416) 670 0300.

notes



Starlight Sconce (*above*) from Portmerion, NYC (212) 371-3031. Wallcovering, to the trade at Numetal Surfaces, (609) 461-8500.

Crowning Glory Scalamandré's Poppies wallpaper border (*above*) glows in a variety of vibrant colors. For showrooms (212) 980-3888.



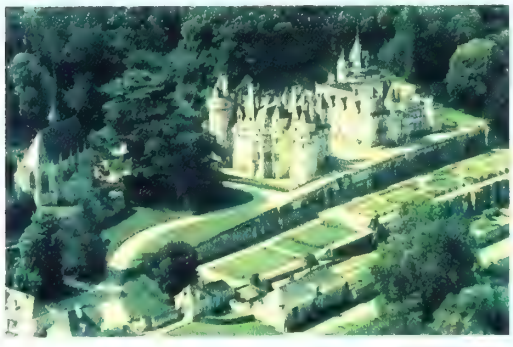
Garden Party Marie-Claude Bérard and Christian Tortu (*above*) bring French gardèns to NYC for Colbert Promenade, June 5–12. Call (212) 737-3850.



He Sells Seashells Birdsall/Haase Antiques in Saint Paul offers Georgian silver-mounted shell snuffboxes. Call (612) 224-3669.



Grace Note The Viola table (*left*) is available to the trade in custom sizes and finishes at Rose Tarlow–Melrose House, Los Angeles (213) 653-2122.



Taste of Gascony Visit the owners of twelve châteaux (*left*) for lunch or dinner at this year's Friends of French Art house party, June 1–10. For information (213) 377-4444.



Expressions
of Personal Style.



Dancer®

PIAGET®

JOAILLIER EN HORLOGERIE DEPUIS 1874
GENÈVE

Neiman Marcus





Return to Tuscany

Memories of an Italian childhood spice the cuisine of restaurateur Pino Luongo

BY CHRISTOPHER PETKANAS

THE SEVENTEENTH-CENTURY villa Pino Luongo rented in Tuscany not long ago came with a cook, a lazy but talented local woman who, on her boss's first morning, tried to sneak him his breakfast tray without any fresh ricotta on it. The following day, when he asked her to make a pot of minestrone and a simple chicken cacciatore for lunch, she grunted before reluctantly giving in. Having dazzled New York in 1989 by importing authentic Italian "mammas" to advise the chefs at his Peter Marino–designed restaurant Le Madri, Luongo pronounced the suffering he experienced at the hands of his indolent contadina in Gaiole in Chianti a "delicious irony."

He was in Italy, with his wife, Jessie, their two children, and his executive chef Mark Strausman, plotting his next savory attacks on the United States—a new book and a new Manhattan restaurant called Coco Pazzo (Crazy Chef). Celebrating the soulful and unpretentious cooking of his native Tuscany, Luongo has become one of the most popular and influential chefs in America. While Coco Pazzo was instantly filled by that boldfaced group of regulars that will be identified for all time with Mortimer's, Page Six of *The New York Post* fanned an amusing little dialogue between Luongo and the owner of another of society's eating temples, Sirio Maccioni of Le Cirque. The reporter wanted to know if there was enough room in the city for everyone.

"I want to make one thing clear," says Luongo. "When we did things like room-temperature grilled vegetables and spinach with olive oil and lemon juice in 1983 at my first restaurant, Il Cantinori, in New York, no one else was doing them." They have since become clichés, a fact that encourages him. "I made Tuscan cuisine part of daily life in the U.S., and I will not be satisfied until one out of three Americans sits down to a meal of Tuscan food every day."



When in Tuscany, Pino Luongo, above, stocks up on local produce at the Colle di Val d'Elsa market. Above left: The restaurateur's peasant-style apple salad. Below left: Luongo, with his wife, Jessie, and daughter Jacobella.

Luongo, born in Florence in 1953, recalls a childhood in which his grandmother hung fresh eels on the clothesline to dry and makeshift barbecues were created out of bedsprings that were later left to cool and slept on under the stars. "My main activity as a restaurateur is to chase and apprehend the memories I have of certain flavors, which is one of the reasons I always come back to Tuscany," Luongo explains. "The other day, in a little nothing trattoria nearby, I found a woman making spaghetti with cubes of bread that had been toasted in hot oil and garlic and tossed with rosemary and tomato. This is me chasing my gastronomic youth."

Moving to Rome in 1971, Luongo earned a degree in theater history before traveling around Italy as a professional actor, playing a classical


ADRIENNE VITTADINI
BED AND BATH COLLECTION




ADRIENNE VITTADINI
BED AND BATH COLLECTION



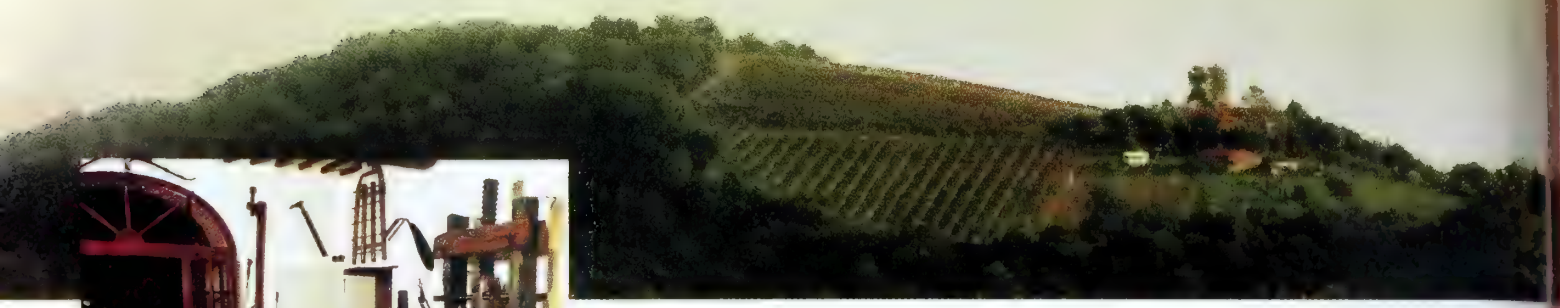
VERRERIE CRISTALLERIE D'ARQUES. FRANCE

DURAND INTERNATIONAL, WADE BLVD., MILLVILLE, N.J 08332
For further information, please contact: 1-800 -334 5014 or 609-825 5620


FABRICS: RANJANA AND WILLIAM
R O B E R T
ATLANTA BOSTON CHICAGO CLEVELAND DALLAS DANIA DENVER HOUSTON LAGUNA NIGUE


EXCLUSIVE
FABRICS, FURNITURE
AND ACCESSORIES
AVAILABLE THROUGH
INTERIOR DESIGNERS
AND ARCHITECTS
A L L E N
LOS ANGELES NEW YORK PHILADELPHIA SAN FRANCISCO SEATTLE TROY WASHINGTON D.C.

"I come back to Tuscany to chase my gastronomic youth"









A picturesque view of Gaiole in Chianti, top. Above: Family and friends enjoy an informal Tuscan dinner; roast squab with Swiss chard; spaghetti with fresh porcini. Below: For dessert, Luongo serves Bartlett pears with ricotta.



repertoire of Pirandello, Strindberg, and Shakespeare. When called up for compulsory military service in 1980, he escaped to New York. Forlorn, aimless, and unable to speak English, he took a job as a busboy at Da Silvano in Greenwich Village, working his way up to general manager within two months. It was around this time that a career as a restaurateur began to seem inevitable: "My ability to deal with the public and the fact that I have always loved food made the opening of a place of my own the most obvious solution to all of my problems." Soon after, he met the partners who would help him launch Il Cantinori, a restaurant he is no longer associated with. Next came Sapore di Mare, his Mediterranean-style restaurant in the Hamptons; two gourmet shops, also in the Hamptons, selling prepared foods; the upscale "fast food" spot, Piccola Cucina, in Dallas; Le Madri, with its 3,000-pound wood-burning lava oven; and now Coco Pazzo. The last three were opened in partnership with the Pressman family, owners of Barneys New York. Luongo oversaw the construction of all his establishments, ensuring a sympathetic rapport between the work of his designers and the eventual output of his kitchens.

In between restaurant openings, there was a highly individual book of enormous charm that dared to challenge accepted cookbook wisdom. At the insistence of the author, there are no quantities attached to the ingredients in the recipes in *A Tuscan in the Kitchen,* and cooking times are also treated loosely. Luongo's thinking is that there is never any right way to prepare a dish. Another innovation is the division of ingredients into three categories—pantry, cold storage, and market. To make tomato and bread soup, for example, you need olive oil and black pepper from the first, vegetable broth and garlic from the second, and bread, tomatoes, and basil from the third.

"Pino gives you an idea to follow and you make the dish the way you like it," says Mark Strausman. "Unlike everyone else who writes cookbooks, he actually wants you to experiment with his recipes."

"What my first book says from beginning to end," explains Luongo, "is that you don't have to be a great chef or have a lot of experience to cook well. And it says that a plate is a plate, not a canvas."

Luongo's second work, which is still being researched and written, is a guide to good eating in Tuscany, stuffed with addresses only an insider could supply. It is the sort of book, he says, that will instruct readers to take the "second dirt road on the right, cross the bridge and count nine cypress trees before parking the car and walking fifty paces to the best alimentari in Tuscany."

INSALATA DI MELE ALLA CONTADINA

Peasant-Style Apple Salad

Extra-virgin olive oil
Lemon juice
Salt
Granny Smith or other acidic apples, cored but not peeled
Tuscan or Tuscan-style salami, thinly sliced
Parmesan cheese, cut into slivers
Celery, peeled and cut into matchsticks
Freshly ground pepper

ESCADA

BY MARGARETHA LEY



Saks Fifth Avenue

Beat together oil, lemon juice, and salt. Cut thin horizontal slices from the apples and discard the ends. Arrange the slices around the rims of individual plates. Drizzle with just enough dressing to keep the fruit from discoloring. In the center of each plate, layer first the salami slices and then the Parmesan cheese in a circle. Arrange the celery in a crosshatch pattern on top of the cheese. Season with pepper, sprinkle with a little more dressing, and serve.

SPAGHETTI AI PORCINI IN BIANCO

Spaghetti with Porcini

Fresh porcini (or portobello or cremini) mushrooms
Spaghetti
Extra-virgin olive oil
Garlic, thinly sliced
Flat-leaf parsley, chopped
Salt and freshly ground pepper

Separate porcini caps from stems and clean with a damp cloth or mushroom brush. Remove and discard gills from caps. Dry mushroom pieces, cut lengthwise into thin slices, and set aside. Bring a pot of water to a rolling boil and cook spaghetti until al dente. While the pasta is cooking, cover bottom of a pan with oil and sauté garlic until lightly browned. Add porcini slices and cook over medium heat, stirring frequently until they begin to wilt. (If the pan seems dry, add more oil or a few tablespoons of pasta water.) Drain spaghetti well and transfer to the pan with mushrooms. Toss with parsley, salt, and pepper and serve.

PICCIONE ARROSTO CON BIETOLE

Roast Squab with Swiss Chard

Fresh squab, dressed
Extra-virgin olive oil
Salt and freshly ground pepper
Small-leaf Swiss chard
Garlic, peeled and crushed
Dry red wine, preferably Chianti

Preheat oven to 400 degrees. Split each squab in half, removing the backbone. Brush the birds inside and out with oil and rub with salt and pepper. Place them, skin side up, in a shallow roasting pan and roast until medium rare, about 20 minutes.

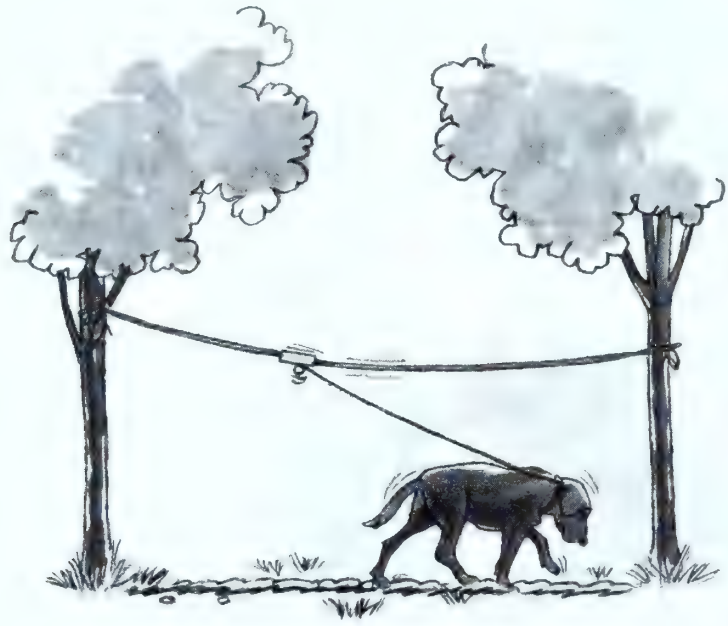
Separate stalks and leaves of chard and chop both roughly. Blanch and drain stalks; drop leaves in boiling water and drain immediately. Cover the bottom of a pan with oil, add garlic, and warm through over low heat. Add chard and sauté until wilted. Using a slotted spoon, transfer chard to a warm serving platter. Arrange squab on chard. Deglaze the roasting pan with a splash of wine and the juices from the chard pan. Reduce liquid slightly. Pour over squab and serve.

PERE CON RICOTTA

Pears with Ricotta

Dry red wine, preferably Chianti
Sugar
Whole cloves
Large Bartlett pears
Ricotta
Fresh mint leaves

Preheat oven to 350 degrees. Generously cover bottom of a shallow roasting pan with wine and dissolve in the wine slightly less than the same amount of sugar. Add cloves. Stand pears up in the pan and bake until fork-tender or until they emit white foam. Flatten a few tablespoons of ricotta on individual dessert plates and place a pear on top. Bring the wine-sugar mixture to a boil, stirring until it becomes syrupy. Spoon sauce over fruit, decorate with mint, and serve. ♠



Another reason to get Invisible Fencing.®

Every day, dog owners are pleased with the worry-free, quality time Invisible Fencing allows them to spend with their dogs.

Every day, veterinarians nationwide recommend Invisible Fencing as a safe, effective way to keep your dog on your property.

Call today with your everyday reasons to get Invisible Fencing. We'll send you a free information packet and the name of the dealer nearest you.

1-800-635-8300

MONEY BACK 30 GUARANTEE

INVISIBLE FENCING®

©1991 Invisible Fence Company Inc


MANUEL CANOVAS
D & D Building, 979 Third Avenue, New York, N.Y. 10022 (212) 752 9588
P.D.C. 8687 Melrose Avenue, West Hollywood, CA. 90069 (213) 657 0587
To the trade only



Artik Circle

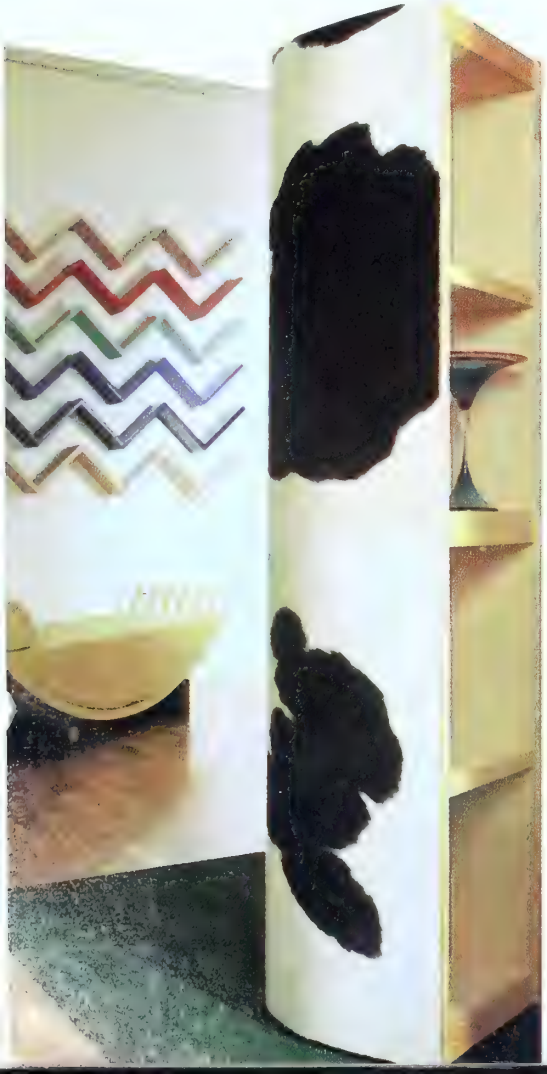
A SoHo furniture gallery brings together Sweden's leading lights BY HEATHER SMITH MACISAAC

JONAS HILLERGREN'S AMBITIONS FOR his new furniture gallery, Artik, are not quite as grand as those of the Swedish furniture retailer IKEA, which brought us the modest motto, "It's a big country. Someone's got to furnish it." But he shares with the giant a common interest in promoting Swedish design, if on a much higher plane. Explains Hillergren, "In recent years, Sweden has experienced a boom of interest in idiosyncratic design because, thanks to the influence of IKEA throughout the sixties and seventies, not only did everyone already have the basics, they all had the same things."



The designers Artik represents honor the traditional Swedish crafts of woodworking, boat building, and painting furniture, but their pieces are united more by modernity than tradition. John Kandell's resting chair in cadmium red-stained wood and natural leather is a welcome departure from the Le Corbusier chaise longue. His more than twenty-year-old design for the Pilaster bookshelf is utterly contemporary and more popular than ever. Jonas Bohlin's clever zigzag shelf, simple in design yet complex in structure, has also become a classic. But Bohlin is perhaps better known for his controversial claim that "good furniture takes twenty seconds to design" and for his unfinished steel and concrete chair that, upon its debut in 1980, shocked a country where comfort and practicality are paramount.

Hillergren's selections are more than functional and well crafted; they are, as he points out, "funny and fun to have." Stools by Thomas Sandell, available in six colors, can be linked via oversize dovetails to create a caterpillaresque bench. A pair of cowhide-covered shelf units by Karin Tyrefors together form a freestanding elliptical column. And by combining aluminum, wood, and birch bark, Mats Theselius has figuratively unstuffed a traditional club chair. As Hillergren notes, "You don't buy this furniture because people recognize it." Old-world charm may come through in the pieces at Artik, but it is new-world ideas that make them so appealing. (Artik, 560 Broadway, New York, NY 10012; 212-274-1320) ▲



Gallery owner Jonas Hillergren, above left, behind a chair by Mats Theselius. Above: John Kandell's chaise. Left: One of a pair of shelf units by Karin Tyrefors that together form an elliptical column of cowhide. In the background, Jonas Bohlin's zigzag Zink shelf, shown in six finishes, and his Concave lounge. Below left: Interlocking Wedding stools by Thomas Sandell. Below right: Table, chair, and Pilaster bookshelf by John Kandell.





Caution: Temperatures may rise.



Diamonds. You'll feel the heat. The Diamonds of Distinction Award honors the best in American Design.
eck this page each month for the new winners. Or cheat and send for a free booklet showing the entire year's winning
pieces, priced from $5,000–$15,000. In the U.S. and Canada, call 800 926-2700, ext. 691. A diamond is forever.

June Winners • Diamonds of Distinction



In the summer, guests join students of the San Francisco Zen Center, above, at Tassajara. Visitors swim in the pool, left, or downstream in a spot called the Narrows, below, and soak in the spring-fed tubs in the bathhouse, bottom.





Tassajara's gardens provide some of the ingredients for its epicurean vegetarian cuisine, above. Right: Yucca punctuates the rough terrain.



Four Star Zen

At the Tassajara spa, epicures transcend austerity

BY SUSAN EDMISTON

Ten miles inland from the Big Sur coast, a winding dirt road climbs into the Santa Lucia Mountains of the Los Padres National Forest—rugged peaks dotted with yucca, wild buckwheat, sagebrush, madrone, and clusters of live oaks—then plunges precipitously to the Tassajara hot springs. It was here that the Japanese monk Shunryu Suzuki Roshi, a founder of American Buddhism, established the Tassajara Zen Mountain Center in 1967 as a retreat for the community he had started in San Francisco. The following summer Tassajara opened its gates to guests. The result was an oxymoron, a monastic spa, which gave birth, in turn, to an epicurean vegetarian cuisine.

Arriving from tiny Jamesburg, California, by "stagecoach," the community's four-wheel-drive vehicle, we enter Tassajara Canyon. The zendo, a large Japanese-style meditation hall, rises above a complex of nineteenth-century stone buildings nestled on the bank of a winding creek: a two-room dining hall for guests, a kitchen, an office, a screened porch where the Zen community eats. Down the path to the right are the Stone Rooms, Tassajara's most elegant accommodations: one large suite and three smaller rooms overlooking the creek, all with patios, skylights, and slate floors. On the other side of the central complex, across a stone bridge, several dozen cabins are sprinkled among the trees, rustic redwood survivors from the 1920s and '30s. Three yurts, each with its own deck, overlook the gardens. The smallest one-room cabins house one or two people; the largest is a women's dormitory that sleeps four—accommodations for about eighty guests and an equal number of Zen monks and students.

Each room embodies the Zen aesthetic: simplicity, grace, and a concern for both beauty and usefulness. A redwood cabin has a rustic built-in desk and antique chair; a Japanese room, tatami on the floor, futons for beds, and ukiyo-e prints on the walls. Each cabin has a toilet and washbasin, but no electricity or hot water. At night kerosene lanterns provide light.

Beyond the cabins, at the foot of Flag Rock, lie the terraced Tassajara gardens. Rows of vegetables and beds of flowers flourish below a terrace planted with herbs—lovage, red flower oregano, lemon thyme, chives, rosemary, sage, and flowering marjoram.

The Tassajara day begins at 5:45 A.M., when a monk


larger share of luxury.
Introducing
ROYAL VELVET
SUPREME
igger, plusher, fluffier, thicker. Not just more towel . . . more Royal Velvet. Another Facet of Fieldcrest.
Color Coordinated Bath Rugs Available • Fieldcrest, 60 W. 40th Street, N.Y., N.Y. 10018 1-800-841-3336 • A Division Of Fieldcrest Cannon, Inc.

runs through the community shaking a bell that sounds like the chirping of a thousand crickets. It is the first of a symphony of sounds—a gong, drum, and clacking wooden instrument called a han—that announce the events of the day at the zendo. At 6 A.M. a roll on the han calls the community to zazen, which guests may join. By 7 A.M. a deep rumble emerges from the zendo as the monks chant their prayers.

Most guests begin the day with a trip to the baths. Crossing the creek on a wooden bridge, sleepy people, towels draped around their necks, bow to an altar that holds a Buddha statue, a Japanese print of bathers, a single flower in a vase, and a calligraphed poem. The long stone bathhouse has two sections—one for women only, the other for men at certain hours but coed at others. Each side has a tiled communal bath as well as rooms with individual tubs fed by the springs and a natural steam room with lichen-covered rock walls. The ritual is a rinse in the shower, followed by a plunge into the 110-degree sulfurous bath; a few minutes sitting on mossy rocks in the cool shallow creek; a visit to the steam room; then a return to the showers, which are supplied with mint- and fruit-scented soaps and shampoos, loofah cloths, and pumice stones.

Breakfast is served at 9 A.M. at tables seating four to ten. The students serve guests family style, but gently discourage rushing. Each task is performed with Zen "mindfulness," a total involvement in the work at hand and a caring attention to detail.

This quality also permeates the remarkable food, which is vegetarian with only one concession: French and Italian cheeses made with rennet, an enzyme from cows' stomachs. The Tassajara cuisine evolved over the years in a dialectic with Greens, the premier vegetarian restaurant founded in San Francisco by the same Buddhist group. In Zen tradition the tenzo, or head cook, occupies a position of great responsibility and respect, performing the most profound alchemy: food into life, life into food. Those who have assumed that responsibility at Tassajara—among them Greens head chef, Annie Somerville—have created what Somerville describes as a "labor-intensive cuisine of good colors, good textures, and clear flavors." Like Alice Waters of Berkeley's Chez Panisse, who occasionally buys organic produce from the Zen Center's Green Gulch Farm in Marin County and sometimes hires Zen students, Tassajara cooks hew to the credo that the best food comes from the simple and thoughtful preparation of excellent ingredients.

Meals at Tassajara are lavish and inventive—perhaps a baked polenta with maple syrup at breakfast, a Mediterranean soup based on tomato and lovage at lunch, and a many-course dinner followed by sybaritic desserts—a rich moist chocolate cake with fresh raspberries or strawberries in crème anglaise.

For most of the season, guests may participate in workshops—poetry, gardening, cooking (I learned to make a wonderful pizza with Japanese eggplant, roasted pepper, niçoise olives, and basil), wilderness hiking, yoga, and Zen—or attend meditation sessions in the zendo. But many visitors simply visit the baths, swim in the Olympic-size pool, hike in the mountains, or walk downstream to an exquisite bathing place called the Narrows, where the creek forms a waterfall that splashes into a series of widening pools.

After dinner, guests may return to the baths once more or attend evening meditation. Finally, at 10:30, a runner knocks on the door of every cabin still showing light to make sure no one has fallen asleep with the lantern on. For all its austerity, Tassajara also provides its guests with luxuries: natural beauty, excellent food, and the pleasure of being in a community that is both orderly and benevolent. (The guest season runs from the end of April to the beginning of September; telephone reservations are accepted after April 17 at 415-431-3771.) ▲



La Barge.

From the La Barge Collection of fine mirrors and tables, available through showrooms. For a 64-page *Table Catalog*, send $6.00 to La Barge, Dept. 955, P.O. Box 1769, Holland, MI 49422

FRENCH LIMESTONE



Carole Eichen Interiors, Inc.

Elegant French Limestone available through these Walker Zanger representatives

Walker Zanger
8750 Melrose Ave.
W. Hollywood, CA 90069 213/659-1234

Walker Zanger
2960 Airway Ave. #B-104
Costa Mesa, CA 92626 714/546-3671

Walker Zanger
8901 Bradley Ave.
Sun Valley, CA 91352 818/504-0235

Walker Zanger
11500 S. Main #124
Houston, TX 77025 713/664-8811

Walker Zanger
7026 Old Katy Rd. #219
Houston, TX 77024 713/861-7745

Walker Zanger
10600 Shadowood #301
Houston, TX 77043 713/468-7994

Southwestern Ceramics
San Diego, CA 619/298-3511

Southwestern Ceramics
San Marcos, CA 619/741-2033

Tilecraft
San Francisco, CA 415/552-1913

Tilecraft
San Jose, CA 408/446-2676

Tilecraft
San Rafael, CA 415/456-0282

Tilecraft
Walnut Creek, CA 415/938-5222

Waterworks
Danbury, CT 203/792-9979

Waterworks
Westport, CT 203/227-5008

Sunny McLean & Co.
Miami, FL 305/573-5943

Sunny McLean & Co.
Winterpark, FL 407/647-3327

Traditions in Tile
Atlanta, GA 404/239-9186

Traditions in Tile
Roswell, GA 404/343-9104

International Tile Design
Honolulu, HI 808/847-5959

Chadwick's
Libertyville, IL 708/680-3222

Tile Source, Inc.
Overland Park, KS 913/345-8453

Country Tiles
Baltimore, MD 301/658-1300

Tiles, a refined selection, inc.
Boston, MA 617/437-0400

Tiles, a refined selection, inc.
(Design Center)
Boston, MA 617/357-5522

Virginia Tile
Southfield, MI 313/353-4250

Virginia Tile
Sterling Heights, MI 313/254-4960

Virginia Tile
Troy, MI 313/649-4422

Fantasia
Minneapolis, MN 612/338-5811

Country Tiles
Stockton, NJ 609/397-0330

Country Tiles
Westfield, NJ 201/232-9533

Shelly Tile
New York, NY 212/832-2255

Tiles, a refined selection, inc.
New York, NY 212/255-4450

McCullough Ceramics
Winston Salem, NC 919/744-0660

Hamilton Parker
Columbus, OH 614/221-6593

Paschal Dist. Co./Old World Interiors
Tulsa, OK 918/622-0017

United Tile
Portland, OR 503/231-4959

Country Tiles
Philadelphia, PA 215/482-8440

Tile Collection
Pittsburgh, PA 412/621-1051

French-Brown Floors
Dallas, TX 214/363-4341

Tile Contractors Supply
Nashville, TN 615/269-9669

Florida Tile
Salt Lake City, UT 801/485-2900

United Tile
Seattle, WA 206/251-5290

Childcrest
Menomonee Falls, WI 414/781-2551

WALKER ZANGER

To receive our catalogue send $10 to your nearest representative or Walker Zanger showroom



Patchwork and embroidery by three generations in an apartment outside Moscow.

Soviet Real Life

Private ownership inspires a decorative revolution at home

BY ANDREW SOLOMON

In the spring of 1988, I met for the first time two extraordinary Moscow women, one a photographer and the other a conceptualist painter. Both of them lived in conditions of squalor that surpass the imagination of most Westerners. The painter was in a squat in a condemned building where the walls were literally falling down. Rats ran through the place by day and by night; there was hot water in only one of twenty-eight apartments in her building so that all the residents shared a single tub; she had no kitchen and made do with a single hot plate that never became warm enough to boil water. The photographer lived in what had once been a rather grand apartment in which she and a few randomly selected others had each been assigned a single room by the state; they shared a bathroom and kitchen. In the dark hallway, an unbearable stench hung like a curtain.

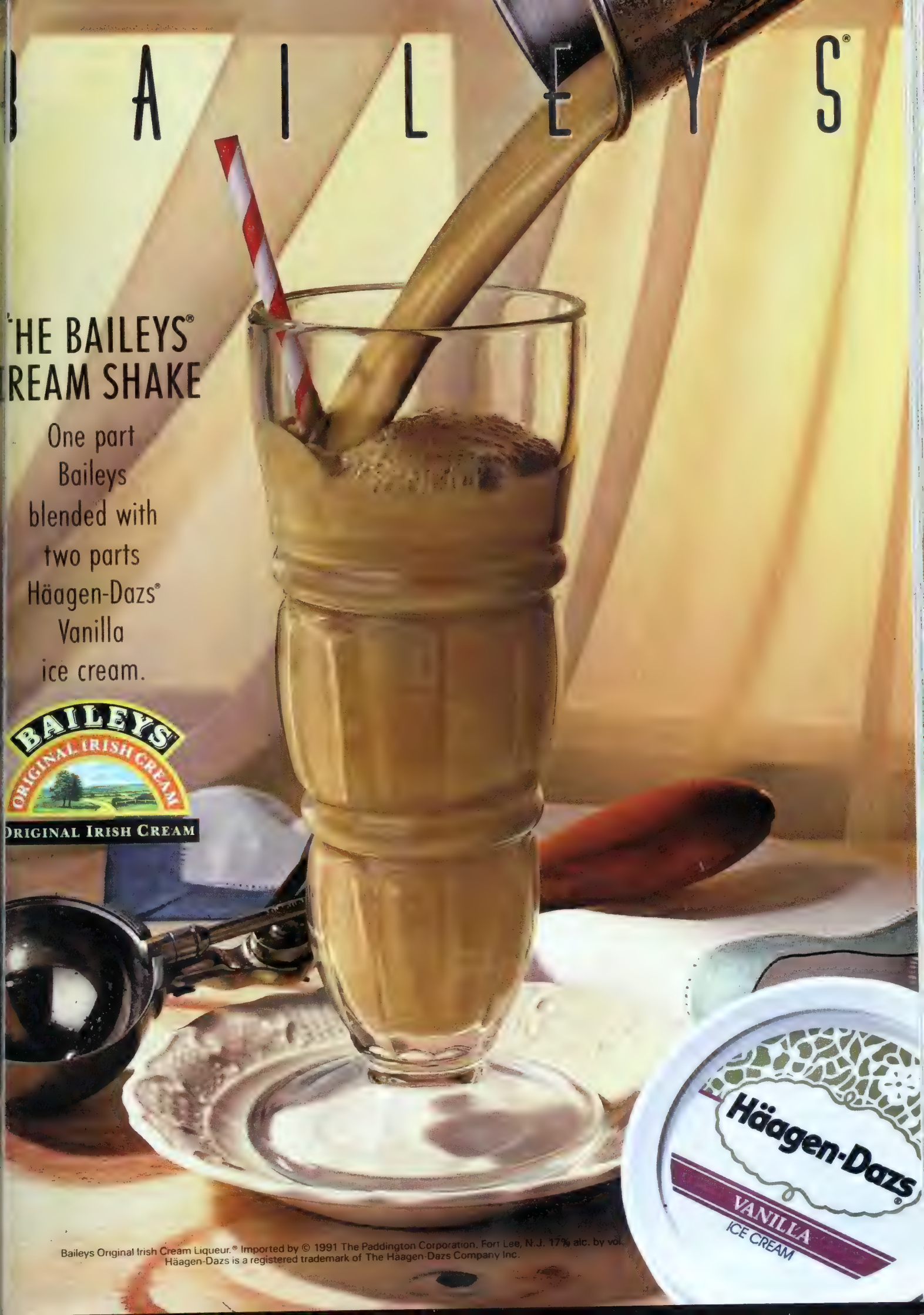
Just before Christmas 1990, I had dinner in Moscow with these two women. "I have a terrific carpenter," the photographer told the painter. "If you can get the wood, he'll do really top-notch built-in shelves and closets for your new apartment. But I've been having one hell of a time finding decent furniture." The painter smiled. "I have a good source for furniture," she said. "Maybe I'll come see your apartment sometime next week and you can come and see mine, and we'll see what we can work out." The word for reconstruction in Russian is perestroika, and several of my friends in Moscow reported having made some "real perestroika" at home. "And thank God," one of them said to me, "I've got someone better than Gorbachev for the job."

To understand the attitude toward the home in the pre-Gorbachev USSR, you have to recognize the extent of people's disdain for their government. There were almost no private residences in the cities of the Soviet Union until glasnost; with the exception of a few cooperative buildings organized largely by unions, apartments were the property of the state. People lived in unbelievably foul conditions because they refused to spend their limited money, time, and energy fixing up state property. I argued the point dozens of times. "If you live here," I would say, "and will continue to live here for the rest of your life, then surely it's worth trying to make things more comfortable." This concept was absolutely lost on most of the people to whom I addressed it. Of course, it is important to bear in mind that getting paint brushes, plumbing supplies, or even household cleansers is not an easy job in the Soviet Union. It could take months of effort and vast expense to paint your walls, or even to scrub properly a filthy room.

People's relationships to their apartments have been altogether transformed since the Soviet government announced in 1989 that it would sell state-owned apartments to residents who wished to buy them. "If it's our government," the smart alecks said, "then they are already our apartments. For us to buy them from ourselves is an absurd business." Nonetheless, Soviet citizens started inquiring how they might negotiate with the bureaucracy for official ownership.

Perestroika is coming home to apartment dwellers in the USSR

How to value an apartment that has never before been sold in a country in which there is no market? Official valuers were appointed. Various papers were drawn up to serve as title deeds and evidence of transfer of title, though who would recognize these deeds under what circumstances was anyone's guess. A rule was instituted that said it was not possible to buy someone else's apartment—where would the someone else go?—but allowed that if you bought your


BAILEYS®
THE BAILEYS®
CREAM SHAKE
One part
Baileys
blended with
two parts
Häagen-Dazs®
Vanilla
ice cream.
BAILEYS
ORIGINAL IRISH CREAM
ORIGINAL IRISH CREAM
Häagen-Dazs
VANILLA
ICE CREAM
Baileys Original Irish Cream Liqueur.® Imported by © 1991 The Paddington Corporation, Fort Lee, N.J. 17% alc. by vol.
Häagen-Dazs is a registered trademark of The Häagen-Dazs Company Inc.

own apartment, you could then give it to someone else.

Chaos ensued. Official valuers visited those people who wished to buy their own apartments—but of course most people didn't want to buy their own apartments; most people hated their own apartments. So the trick was to find someone else who would buy his apartment and then give it to you. This was, understandably, a tricky operation. The safest bet was to find people who were leaving the country and get them to buy their apartments and "give" them to you for Western currency that could be transferred to them after their emigration. This was illegal, of course, but it was negotiable.

All these operations fell into the hands of the inescapable Soviet Mafia. I assisted two Moscow friends with the purchase of their apartments. We would meet in an appointed place, and I would be introduced around the room: "This is Ivan, from whom I will buy my apartment, and this is his brother, who has come to witness our transaction, and this is Robert, from the Mafia, who will deal with the papers and any complications, and this is Robert's assistant."



When most city apartments were state property, no one fixed spaces like this communal kitchen.

The price to buy an apartment from the state has been, by Western standards, very very low. Last autumn you could pick up a pretty good apartment for 4,000 rubles, about $200 at the universal black-market exchange rate. The apartment could then be turned over for payment in the West of $5,000 to $8,000 in hard currency, plus payments to the Mafia. Once you have your own apartment, you pay maintenance charges of 5 to 10 rubles a month (25 cents to 50 cents).

All these developments depend on a new wealthy class to whom $200 or $7,000 are affordable sums—a class that includes those painters, architects, designers, and writers who are lionized by the West (and paid in hard currency for their work) as well as the Mafia.

There is a new economy of the home created by these groups. Mafia members have lousy taste; to cater to them, cooperatives have been set up to supply badly made gilded baroque furniture, phony antiques, and fake Western household supplies. But a country in which artists and writers have suddenly become wealthy is a country in which house decoration has a chance to take off. To cater to the intelligentsia, antiques stores have started selling furniture—not available for export—at high ruble prices. One store by the Moscow River has been holding weekly auctions, and these have become more and more popular. Furniture that members of a vanished aristocracy had kept in dachas in the count since the revolution has been brought out of storag dusted off, and sold. I saw a sale entirely of old clock some of them enameled and spectacular in the style Fabergé. "Who knows where this stuff has come from one of the buyers said to me. "People had all kinds of s crets in the Stalin days."

Contemporary design has also taken off. Yuriy Sl chevskiy is probably the top furniture designer in th USSR. "For years and years," he told me, "I would desig one-off prototypes. The factories would mutilate my d signs when they tried to put them into production, an because I had built my prototypes with materials that could get only from the Strogano Institute of Design, where I wa teaching, they belonged to th state. They would be exhibited an then they would disappear, I as sume into official residences. I nev er saw them again."

Sluchevskiy's work shows strong modernist influences, sometime skillfully reinterpreted and some times rendered in awkward pas tiches. His designs for wall units though spare and clean, recal mass-produced American furniture of the late 1960s and '70s. But his freestanding pieces mix the spatial delicacy of Josef Hoffmann with the endless spatial conceits of the constructivists, creating effects of depth against what is in fact shallow or conflating the scale of the various elements into a single piece. And Sluchevskiy's feeling for materials gives his work great clarity.

Even today it could take months to get paint for one wall

Now Sluchevskiy is trying to make arrangements with a cooperative to build his designs so he can sell them. He faces various impediments. There are few skilled workmen; materials are in very short supply; and there is no way of advertising that he is in business, no way to inform people of his activity except by word of mouth. Still, Moscow society is used to functioning in terms of word of mouth.

Of course, it is still nearly impossible in the USSR to get a painter to do your walls. Construction supplies are almost unavailable, and most of the buildings are in horrendous structural condition. What could I say to a Moscow friend who asked me where I would begin on his apartment? I would get the plumbing and electrical system redone; I would pull down the crumbling plaster and have new walls built; I would get the moldings stripped and restored; I would start from scratch with the kitchen and bathrooms; and then I would decorate. "I know someone who can help me to get enough paint to paint two walls of the living room," he said. "Which two walls would you do to begin with?" ▲

Enduring Classics



At Eljer, we don't believe in fads. That's why every product we create transcends the norm, designed with the level of quality that stands the test of time. Sculpted pedestal lavatories, elegant bidets and exciting one-piece toilets.

All available in colors that range from tender pastels to opulent jewel tones. With a spark of personality to match your individual style. So, turn your bath into a classic today. All you need is a little help from Eljer.

Eljer

Capture the Elegance

ELJER

Shown clockwise in Versailles Gold Natural with Gold Grandela Handles:
The Valencia bidet, the Lorraine pedestal lavatory,
the Patrician one-piece toilet, and the Carrington lavatory.

AN ELJER INDUSTRIES COMPANY

901 10th Street, Plano, Texas 75086, for more information call: 1-800-PL-ELJER





Sonoma Scenario

Impresario Steve Silver writes his own script for life in the country

BY GEORGE CHRISTY

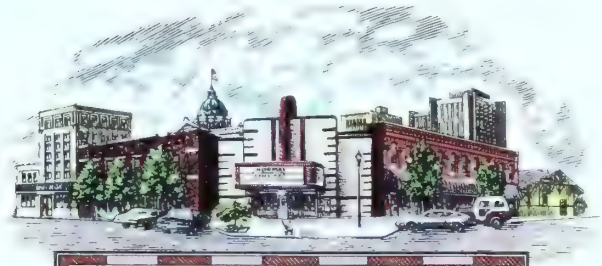
I go to Sonoma to see. Sunsets, lawns and meadows, porch swings, and shaggy dogs," says Steve Silver, the forty-seven-year-old impresario responsible for San Francisco's longest-running hit show. His musical satire, *Beach Blanket Babylon*, which he wrote, directed, designed, and produced, has been playing nonstop in North Beach for seventeen years. Constantly updated with caricatures of newsmakers (Barbara Bush portrayed as a bush with pearls), Silver's extravaganza draws crowds of locals and tourists and such international figures as Queen Elizabeth, Prince Philip, and Beverly Sills, who once said she wishes she lived in San Francisco "so I could see [the show] more."



Summer weekends, Silver retreats from the hubbub of his life in San Francisco to a hilltop in Sonoma, where he shares an idyllic early Victorian with four cocker spaniels. "The place is historic," notes Silver. "It was built in the 1850s and is thought to have belonged to General Vallejo's daughter Lovita." Sonoma, an hour's drive from the Golden Gate Bridge, is as far as Silver likes to travel. "Napa becomes a commitment with that additional half hour," he says. "Sonoma is just a commute. Besides, Sonoma's not as social as Napa with its winery tycoons. What you see here are RVs, pickup trucks, and old boats in people's backyards."

Silver, above left, in front of his majestic hilltop retreat, left. Above: In the living room, sisal, linen, and lacquer surfaces temper the summer heat. Overstuffed armchairs are in a Brunschwig stripe. Details see Resources.

The house was an architectural patchwork by the time Silver took it over in 1987 and began taking things away. Gone is the broken-down porch, the flooded laundry room, the carport that "looked like it was made out of toothpicks," and the plastic swimming pool (now replaced by a white-tiled pool that stretches fifty feet). The landscaping, too, had seen better days. "We found rotting trees and barren lawns. They say the rain in Sonoma



Where does beef fit in a Normal diet?

Normal

First, what exactly is Normal? Well, it's an average Illinois town 35 miles east of Peoria. Which makes it extremely normal. Here in Normal, people enjoy a variety of foods, including lean beef. The reasons are pretty obvious. A well-balanced diet means well-adjusted adults. Normal people also choose the Skinniest Six cuts of beef. Hardly strange behavior, I'd say. These cuts run less than 180 calories for three ounces.* Now you know where beef fits in the diet. On the right side of the plate next to the vegetables. You see, ordinary folks ignore food crazes. They prefer a more balanced, moderate approach. Everything from carrots and cranberries to wild rice and lean beef. Remember, outlandish diets come and go. Eventually things always return to Normal. See you in the next town.



ROUND TIP **157** *calories*
5.9 gms total fat (2.1 gms sat. fat)*

TOP ROUND **153** *calories*
4.2 gms total fat (1.4 gms sat. fat)*

TOP LOIN **176** *calories*
8.0 gms total fat (3.1 gms sat. fat)*

EYE OF ROUND **143** *calories*
4.2 gms total fat (1.5 gms sat. fat)*

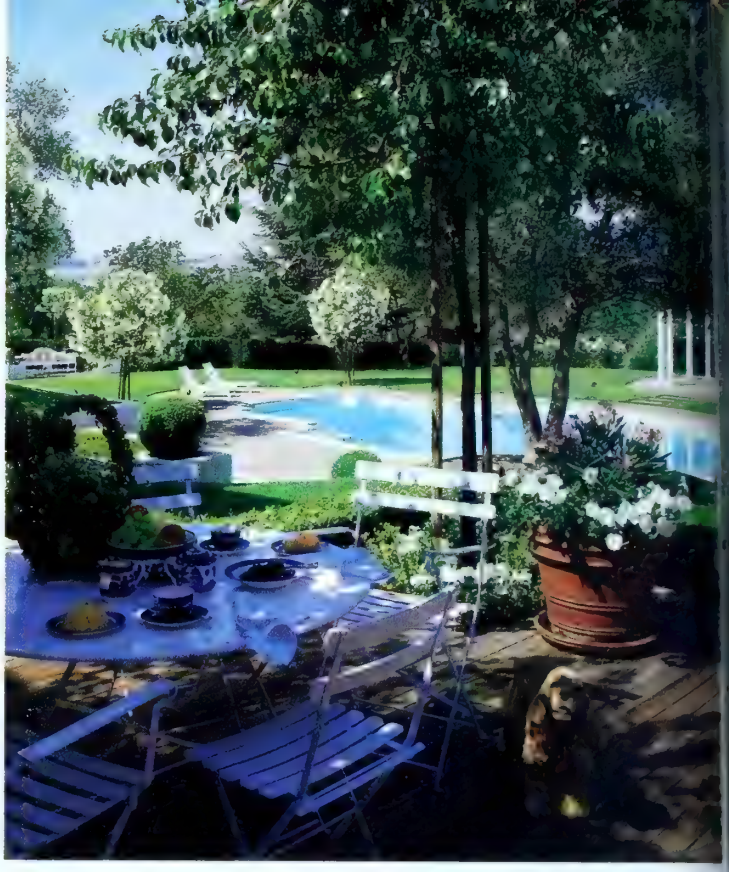
TENDERLOIN **179** *calories*
8.5 gms total fat (3.2 gms sat. fat)*

TOP SIRLOIN **165** *calories*
6.1 gms total fat (2.4 gms sat. fat)*

Beef.
Real food for real people.

**Sources: USDA Handbook 8-13 1990 Rev., U.S. RDA National Research Council 1989, 10th Edition.*
Figures are for a cooked and trimmed 3 oz. serving. 4 oz. uncooked yield 3 oz. cooked. *©1991 Beef Industry Council and Beef Board.*







The serenity is punctuated by Silver's flair for offbeat drama





makes the grapes grow; it must also make the rocks grow. We dynamited for weeks to clear space for the garden." With the help of landscape architect Edward Nicolaus, Silver then blanketed his three and a half acres with greenery and flowers. Thickets of cactus line the drive, two towering palms stand sentry opposite the front door, and the surrounding property is home to dozens of forty-foot oaks and a hundred olive trees trucked in to enhance the lushness.

Silver tackled the interior of his house with the help of San Francisco decorator Gary Hutton, who bleached the oak floors and layered the rooms with cool understated colors, crisp cottons, and spare furniture. The look is one of simplicity and ease, but there are hints of Silver's flair for offbeat drama—for example, he dresses his dining room table with a painter's drop cloth. When it's soiled he simply puts vases of flowers on top of the spots. "Sometimes they're tall sunflowers and people complain that they can't see across the table, but I subscribe to the Frank Lloyd Wright theory that you should work for your view."

Glorious views, nonetheless, come easily from just about every perch on the property—a fact not lost on Silver's friends, who flock up his hill on the Fourth of July to take in the fireworks across the valley. And every September, during the annual Vintage Festival that follows the grape harvest, Silver stages a lunch. Last year's guests included Bob Lurie, who owns the San Francisco Giants, Ann Getty, and Charlotte Mailliard Swig, San Francisco's chief of protocol—"All dog people, like me," says Silver, "so I served our meal in dog dishes." Tended by a caretaker, the cocker spaniels happily remain in Sonoma, where they can romp year-round. But after Halloween, Silver prefers to stay put in the city. "That's when the weather starts to turn cold," he says. "And I won't go anywhere that's colder than San Francisco." ▲ *Editor: Joyce MacRae*

Sonoma ease extends to the dining room, top left, where the table is draped with a painter's drop cloth. Top: Breakfast on a poolside terrace. Above left: The playbill for Silver's hit show. Above: Silver's study, shaded by a porch, is where he retreats to work on his plays. Left: The four cocker spaniels in residence, plus a friend.

© 1990 Collier Campbell Designs, Ltd.



COLLIER CAMPBELL

TAMBOURINE

200 thread count bedlinens, with coordinating accessories of 50% combed cotton and 50% polyester.
J.P. Stevens, 1185 Avenue of the Americas, New York, NY 10036. Tel. 1.800.533.8229.

DESIGNED EXCLUSIVELY FOR
UTICA®

Backward and Upward in the Garden

Princely parterres and grandma's peonies bloom again on the printed page BY PATRICIA THORPE



It is natural in a recession to feel nostalgia for a more opulent past. Most garden lovers, regardless of their financial condition, realize that no matter what turn the economy takes in the future, we will never be able to create gardens on the scale that they were made one hundred years ago. The best we can hope to do is preserve and admire the ones that are left to us. Perhaps that is why many of the most appealing new books this spring share an interest in the gardens of the past. At a time when our ability to make extravagant gardens has declined, our capacity for immortalizing old gardens in extravagant new books has increased enormously.

Patrick Taylor's **Period Gardens** (Atlantic Monthly Press, $39.95) is a fine example of how good these books can be. Taylor made an important decision in limiting his selection of gardens to twelve, starting in the seventeenth century with Hatfield House and concluding with Mount Stewart, a twentieth-century triumph in Northern Ireland. All are open to the public today; one, Monticello, is American. With this small number, Taylor has ample space in which to make the places specific and their stories memorable. He then moves easily from a particular garden into a discussion of the more general characteristics of the era or style each represents. Taylor is a graceful and engaging writer who does not refrain from well-aimed criticism where appropriate.

Another handsome and large-scale book that overlaps Taylor's territory illustrates his wisdom in taking a narrow focus. **The English Garden Tour,** by Mavis Batey and David Lambert (Trafalgar Square, $55), began with an interesting idea: garden touring has been a part of English life since the seventeenth century, and many tourists left written accounts of what they saw. We can visit Magdalen College, Oxford, in 1712 with Joseph Addison and later with Gibbon or Repton, see Hampton Court as John Evelyn or Daniel Defoe knew it. Apparently once the authors got digging in the sources, they could not bear to deprive us of their discoveries, even though in many cases the quotations are of little historical or literary interest. The quotes are clipped into tiny snippets strung together with a dense historical outline. Over fifty gardens are covered, but long before reaching the eighteenth century the present-day tourist is likely to be lost in a dizzying swirl of dates and dukes, wondering who put the rhododendrons in and who took them out.



For a closeup look at the plants to be found in period gardens, turn to a new series. A few years ago we had *Antique Flowers* by Katherine Whiteside and now, from a different publisher, there are **Antique Flowers: Perennials** and **Antique Flowers: Annuals** (Harper Collins, $29.95 each), both written by Rob Proctor and photographed by Rob Gray. There is a brief historical survey by



way of introduction, but the books are primarily plant portraits with a history of each species, nicely written, amusing and anecdotal, and loaded with horticultural trivia. At times it is hard to understand the selections: why sisyrinchium but no peonies, and was *Phygelius capensis* really such a favorite at the turn of the century? But the lovely photographs argue persuasively that plants with a past have a place in the gardens of today and tomorrow.

Laura Martin, in her new book, **Grandma's Garden** (Longstreet Press, $12.95), investigates a much more limited and recent past and brings that past to vivid life. This is not a distant history of grand estates but a lively picture of home gardens just yesterday in America. Grandma's garden could have been made anytime from the 1880s to the 1930s, but it is not a time period so much as an attitude that Martin evokes—gardening in small towns or rural areas was as central to home and social life as religion. The book is organized by seasons and contains straightforward listings of old-fashioned plants with descriptions and lore and cultural information, as well as ample instruction in those garden arts our grandmas may have neglected to pass along: waxing flowers or mak-



PIERRE DEUX®

FRENCH COUNTRY

For shop or showroom information call 1-800-8 Pierre or write to: Pierre Deux, Dept. HG, 870 Madison Ave. NY NY 10021

Atlanta Beverly Hills Boston Carmel Chicago Dallas Dania Houston Newport Beach
New York Palm Beach Philadelphia San Francisco Toronto Washington D.C. Winnetka

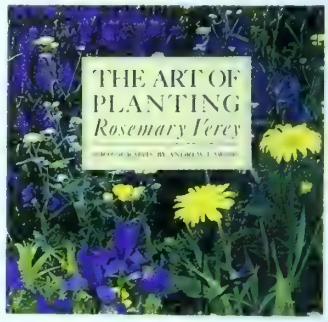
Vintage garden photographs are a charming antidote to Kodachrome overkill



ing peach leather, planting by the planets or fashioning beads from rose petals. The black and white illustrations, many archival photographs from the South, are a charming and funny antidote to Kodachrome overkill.



As all roads lead to Rome, so all garden history taken back far enough brings us to Italy. But lest we think all Italian gardens were made in the past, there is a new book to proclaim **The Renaissance of Italian Gardens,** by Lorenza de' Medici (Fawcett Columbine, $35). According to Medici, there has been a wonderful rebirth in the past forty years, with old gardens brought to life, new gardens springing up, and all enlivened by high levels of horticultural sophistication. Now this would be news indeed, since Italian gardens from Roman days have been characterized by a magnificent architectural sense of space and a complete lack of interest in plants for their own sake. In spite of Medici's effusions to the contrary, it is clear from the book that nothing has changed. The gorgeous photographs by John Ferro Sims illustrate that there are places of overwhelming beauty in Italy but convey very little of what the gardens are like, except to show that if you have a picturesque Roman tower or fourteenth-century stone archways, even begonias can be rescued from banality. Although the text bristles with italic binomials, most turn out to be nothing more exotic than *Pachysandra terminalis* or *Pelargonium graveolens.* Binomials of greater importance to Medici are those attached to the owners of the gardens, an inordinate number of whom are marchese and marchesa, conte and contessa, barone or principe.



Rosemary Verey pulls us back to the present with **The Art of Planting** (Little, Brown, $40), which might be the best book she has done. There are no easy answers to the question, how do you put plants together in a garden? In any event, Verey's text would be the last place to find a straight answer to anything; it meanders, plucking topics here and there, then dropping them and heading off in another direction. All that is beside the point. In close cooperation with her talented photographer, Andrew Lawson, Verey succeeds in making us see the flowers, see how texture and tone and scale all play a part in countless breathtaking combinations. The highly detailed photographs are not merely beautiful; they are remarkable for their exploration of the many subtleties that make a garden an always changing but enduring form of art. ♠

LAWN SPRINKLERS





SOLID BRASS

Put a little whimsy in your garden with solid brass lawn sprinklers from Tricore.
New. Patented.

Sprinkler head assembly by Lawnlife. ®

Lady Bug 1 ½ lbs. $39.00 *Snail 3 ¾ lbs. $79.00* *Turtle 2 lbs. $49.00*

Price includes shipping & handling. (California add 6% sales tax.)

To order, please print the following:
Name
Street Address
City, State, Zip
Phone Number
For AM EX, VISA, M/C
Account Number, Expiration Date
Signature
Make checks payable to: TRICORE
No C.O.D.'s
Lawnlife is a registered trademark of Ceres Product Corporation.

Mail Your Order To:
TRICORE
P.O.Box 994
MILL VALLEY, CA 94941
(415) 383-3323
(415) 389-1116 FAX



ETRO - Honolulu
ETRO - Beverly Hills

ETRO

Bergdorf Goodman - New York City
Saks Fifth Avenue - Chicago
Chevy Chase



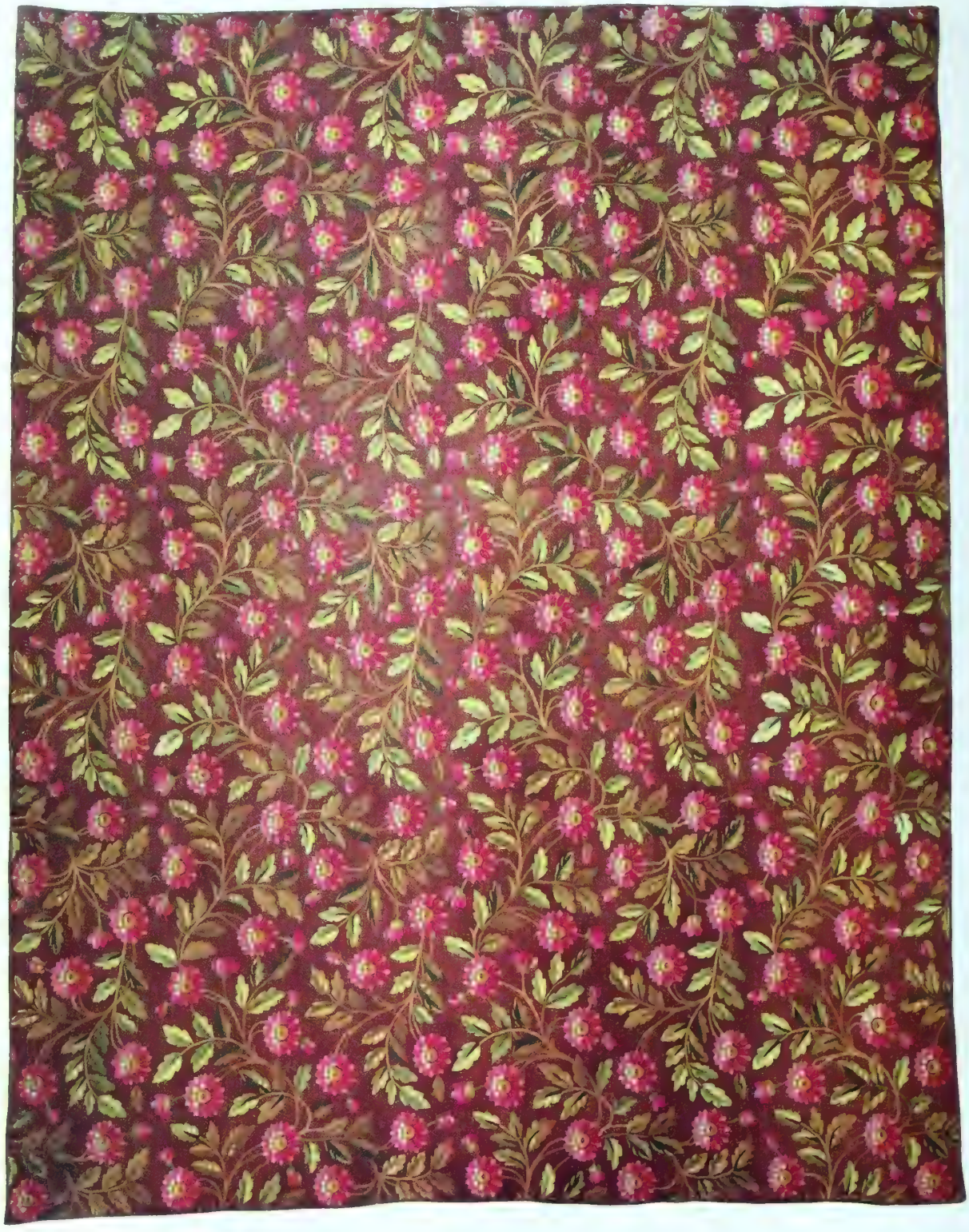
The Nation's Largest
and Finest Antiques Center.
104 Galleries Featuring
Furniture, Silver, Jewelry, Oriental
and Other Objets d'Art.

Manhattan Art & Antiques Center

1050 Second Ave. at 56th St.
New York, NY 10022
(212) 355-4400
Open Daily 10:30-6, Sun. 12-6.
Convenient Parking.


WILTON.
The way you've always wanted it.
Exclusive woven wool carpets with coordinated borders.
12-foot widths.
Immediate availability.
For more information, call 1-800-672-0068.
SCHUMACHER®

"The soul of the apartment is in the carpet"



A fragment of a 19th century French Aubusson carpet, measuring 15.1 x 10.6, with a free flowing pattern of flowers and leaves diapering a clay ground. The varying shades of green, old rose, and pink help to fortify the garden-like quality of this carpet. The visual excitement of this piece lies in its ability to bring the out-of-doors indoors.

Exhibiting at the International Antique Dealers Show, New York, October 6-10

This gallery features an eclectic array of room size carpets and small collector pieces of outstanding merit in Oriental and European weaves.

An Appointment Is Suggested

Doris Leslie Blau

A Dealer Interested in this Art Form in America

ANTIQUE AND EXEMPLARY CARPETS AND TAPESTRIES

in New York

at 15 East 57th Street

212-759-3715

The National Antique & Art Dealers Association of America, Inc.


HRISTOPHER HYLAND
Fabrics Trimmings Wallpaper Furnishings
Inquiries for custom orders are welcome
New York
Christopher Hyland
(212) 688-6121
Dania, Florida
Bill Nessen, Inc.
(305) 925-0606
Boston
Fortune Inc.
(617) 350-6526
Chicago
Betterman's Inc.
(312) 644-4073

D&D

The preeminent source for

The D&D Building contains the most exclusive interior furnishings firms in the w



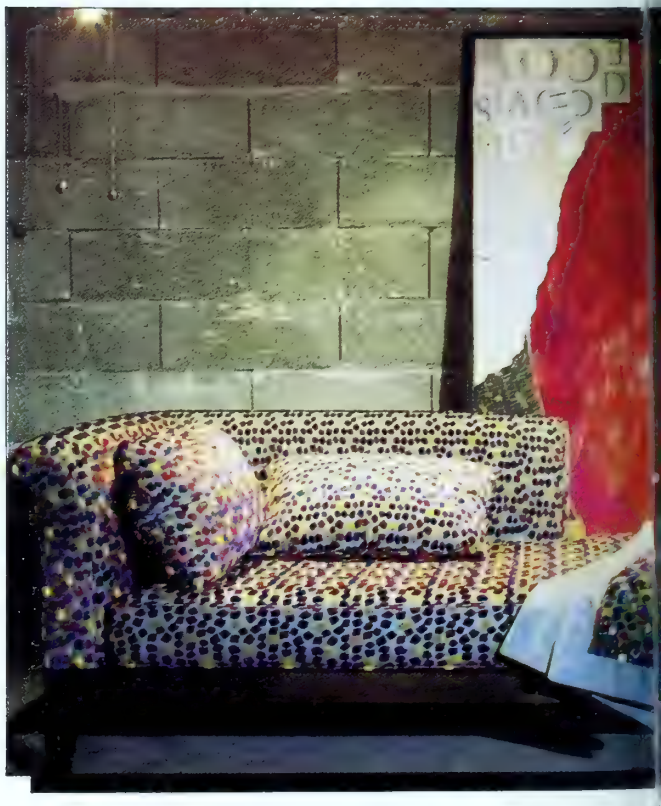
BRUETON 212-838-1630
"The Nina Chair": New and beautiful design inspired by English Regency and Italian Neo-classic form.



SAXONY CARPET 212-755-7100
"Biltmore" 100% wool Wilton carpet, based on a 19th century d by England's arts and crafts leader, William Morris.



ROSECORE 212-421-7272
Carpets • Wallcovering • Fabrics
Traditional and contemporary patterns.



METAPHORES, CREATIONS-OLIVIER NOURRY
At Ian Wall Limited 212-758-5357—shimmering and exqu
Metaphores captures the imagination in dramatic new designs.

The Decoration and Design Building, 979 Third Avenue at 58th Street, New York Ci

ne interior furnishings.

ing the ultimate in quality & design. Available through your design professional.



ANDRÉ BON 212-355-4012
Fine French fabrics, wallcoverings and trimming.



STARK CARPET 212-752-9000
Chinese Needlepoint No. 16072 from the Stark Collection of needlepoint, Oriental and fine handmade rugs.



ERGAMO FABRICS SAHCO HESSLEIN COLLECTION
n Wall Limited 212-758-5357 "New for '91"—Continues the tion of quality and excellence—stop in and see it all.

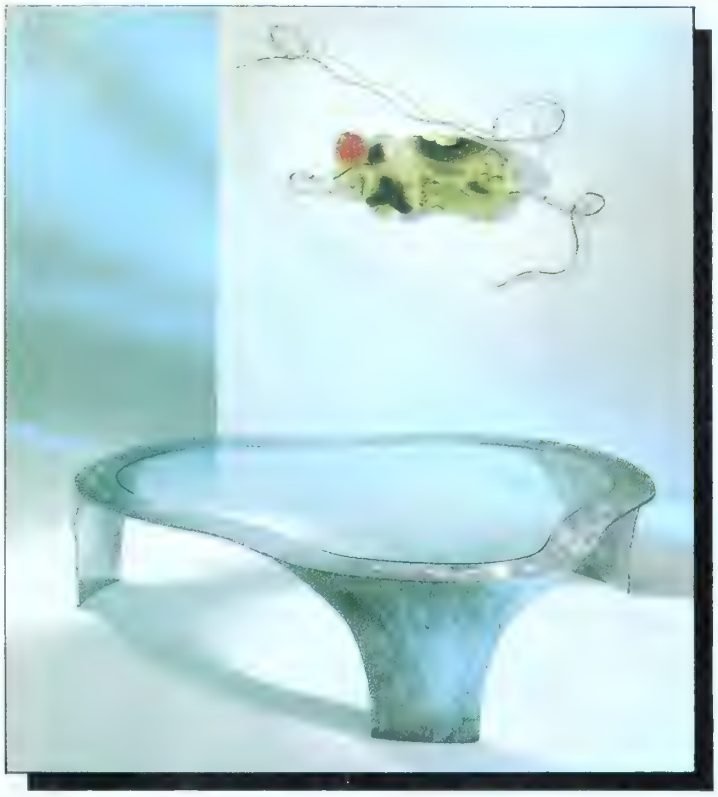


WALTERS WICKER 212-758-0472
Fine Wicker, Rattan, Seagrass, Woven Leather and Iron & Peel Furniture.

e Decoration and Design Building, 979 Third Avenue at 58th Street, New York City

The preeminent source for..

The D&D Building contains the most exclusive interior furnishings firms in the wo



SILAS SEANDEL 212-371-6726
"Duomo," free form cocktail table executed in pewter finish with a flush mounted inset glass; custom sizes available.



AMBIENCE 212-688-0170
Custom designers of transitional furniture and accessories fea
the No. 1005 Elephant lacquer chair.



PATTERSON, FLYNN & MARTIN, INC. 212-688-7700
"Starry Night"—Exclusive needlepoint rug designed by Dirk Holger.



DECORATORS WALK 212-319-7100
Exciting color and design combine in "Haviland" an exquisite h
print, one of many offerings at Decorators Walk.

The Decoration and Design Building, 979 Third Avenue at 58th Street, New York C

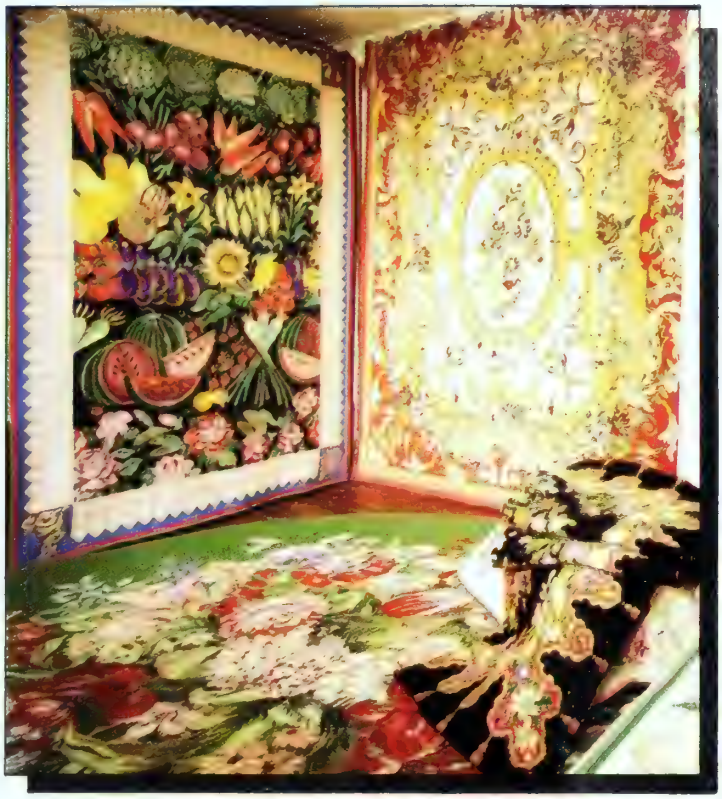
ıe interior furnishings.

ing the ultimate in quality & design. Available through your design professional.



SANDERSON 212-319-7220

coordinates for Town & Country: Introducing "Blazer Stripes" heck Mates," pure Sanderson style.



BRAGANZA RUGS 212-371-4630

An Exclusive Collection of needlepoints, flatweaves and Oriental rugs. Catalogue $5.00.



MASON-ART 212-371-6868

gners and manufacturers of Fine Custom Upholstered Furniture Sleep Sofas since 1913, introduces from France, TRADITION ture Workshop.



WOLF-GORDON 212-319-6800

"Adonis" a faux marble, washable, paperback vinyl wallcovering from a magnificent collection of textured looks.

e Decoration and Design Building, 979 Third Avenue at 58th Street, New York City



"Fourth Hand"

Brc

J. Seward Johnson, Jr.

The first book on this artist's work is now available. $45
Leather bound Museum Edition just published. $900

EXHIBITION SCHEDULE

Knoxville	March–August
San Antonio	April–July
Boston	May–June
Luxembourg	July–August

SCULPTURE PLACEMENT, LTD.

P.O. Box 9709, Washington, D.C. 20016 tele: 202•362•9310 fax: 202•944•4416



BIELECKY BROTHERS, INC. 306 EAST 61ST STREET, NEW YORK, NY 10021 (212) 753-2355 — FAX: (212) 751-9369.
Atlanta/Topol & Assoc. • Chicago/Holly Hunt, Ltd. • Cincinnati, Cleveland/Design Resources, Inc. • Dallas/David Sutherland, Inc. • Denver/Egg & Dart, Ltd. • Honolulu/Robert Rose Interiors • Houston/David Sutherland, Inc. Los Angeles/Randolph & Hein, Inc. • Miami/Alexander James & Assoc. • Minneapolis/Holly Hunt, Ltd. • Phoenix/John McNamara & Harris • Portland/Anderson/Douglas Inc. • San Diego/Randolph & Hein, Inc. • San Francisco/Shears & Window • Troy/Design Resources, Inc. • Washington, D.C./Gretchen Bellinger, Inc.

BIELECKY BROTHERS, INC.

FROM THE VINTAGE COLLECTION

Roscoe Award winning Sleigh Chaise. This 1930 Bielecky original has been faithfully reproduced for today's more eclectic life style.

gargoyles ltd.

TWENTY YEARS OF EXCELLENCE!



Appointment Recommended

TRADITIONAL SOPHISTICATED FUN!

A TRIP TO GARGOYLES LTD. IS WORTH A THOUSAND PICTURES!

PHILADELPHIA
512 South Third Street, Philadelphia, PA. 19147
Telephone 215-629-1700
FAX # 215-592-8441

NEW YORK
138 West 25th Street
New York, NY 10001
Telephone 212-255-0135

ISCOVER A WORLD OF STYLE AT 20% OFF



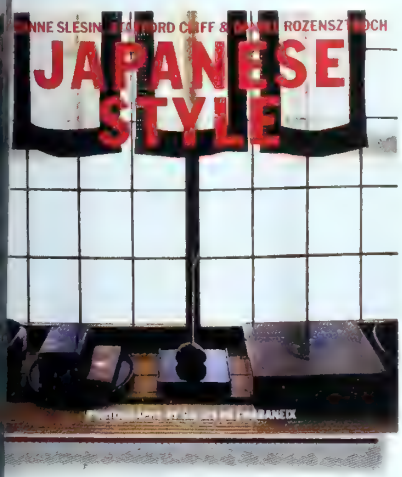
ian Style reveals all the mystery and mance of this eclectic country. From bled maharajah's palaces to humble family mhouses, you'll be introduced to the textures, seasons and panoramas that up the majesty of India.



Caribbean Style explodes with color as it evokes the passionate blending of native and foreign influences that give these nine islands their distinct charm. This style and travel guide is as lush and diverse as the hybrid civilizations created with the conquest of the New World.



nglish Style explores the strains of ingenuity and tradition that make up the essence of England's interior design. From Victorian city houses to minimalist lofts, you'll discover the touch of eccentricity that is uniquely English.



apanese Style reflects the richness and exotic diversity of Japan today. The dual influence of tradition and change are captured in every detail from futuristic homes residences of Zen-inspired simplicity.



French Style will beguile you with the elegance and sophistication that are the essence of the French "art de vivre." Contemporary Parisian apartments, classic chateaux, Provençale *mas* and more capture the charm and vitality of the French lifestyle.



Spanish Style unveils the soul of this fascinating country from the heritage of the Moors to a purely Spanish brand of Baroque, which continue to influence Spanish design. Included are sections on architecture, family traditions, foods, and festivals.

YES, Please send me the book(s) indicated for only $32.00 each (a 20% discount off the original price of $40) plus $3 shipping for each copy.

Please send me_____(411231) copy(s) of Spanish Style for $36 each (a 20% discount off the original price of $45) plus $3 shipping for each copy.

My check or money order for _____ is enclosed.

Special 20% savings

For credit card orders call toll-free 1-800-453-5500, or send payment and order form to: The Condé Nast Collection, P.O. Box 10214, Des Moines, IA 50336-0214.

☐ Indian Style 411215 ☐ Caribbean Style 411223 ☐ English Style 411116 ☐ French Style 411082 ☐ Japanese Style 411108

Name _____

Address _____

City _____ State _____ Zip _____

Residents of CA, CO, GA, IL, IA, KY, MA, MI, NY please add appropriate sales tax. Please allow 4-6 weeks for delivery. 540013





Threads of Time

French designer Christian Benais weaves an ever-changing world

BY MARCELLE CLEMENTS



Christian Benais in his boutique, top left. Top right: On a large sofa his Freha damask, pleated and rolled. Above: Benais's Napoléon III salon with an unusual open-work double bench. Benais fabrics available from Boussac of France. Details see Resources.

Christian Benais's work marks a curious turning point in the endless zigzag of Franco-American aesthetic exchanges. "I adore the idea of ephemeral decoration," says the French decorator and fabric designer. As if to illustrate his remark, Benais's apartment on the rue Jouffroy is about to undergo one of its periodic transformations, and much of its furnishings are grouped or scattered in wild transitional disarray. The office-workroom is still stable, but the rest of the apartment seems to defy the laws of physics: large plants, small gilded objects, armchairs, fragile tables, nineteenth-century busts, and eighteenth-century chests float around the spacious rooms waiting to alight in some unaccustomed spot or to be pitilessly hauled out to make way for the new scheme. Yet it's been only a year since the last upheaval.

"I felt like a change," Benais explains with matter-of-fact gentility. "And I love things that can be changed easily, like cushions, of course, or throws on a sofa, but I also think of curtains as temporary."

Before setting out on his own as decorator, Benais served a long a prenticeship designing thousands fabrics for such houses as Dior, La vin, and Per Spook. In 1986 he to over as designer of the Chotard c lection, which has since becon highly touted in France. On the lo wooden table that presides over t office-workroom, samples fro Benais's new line of fabrics entice t eye with their opulent textures. Th are mostly damasks—his signatu design—richly elaborate weaves the hues of precious stones, ru red, emerald green, sapphire blu "It was only after I was finished d signing that I realized they were t colors of jewels," says Benais, lookin as if he's still somewhat puzzled b this notion. He often wears an inger uous air, as if he's forever discove ing an idea or an object or a color; it easy to see why the French press s often likens him to a late nineteent century aesthete. Benais bristle somewhat at the label, however. "I' a modernist," he says firmly, "by vi tue of the scope of my needs."

And also, of course, by virtue of hi willingness to be infinitely flexible As Boussac distributes this year' Chotard collection in the Unite States, his ideas continue to fin their place in the country that mad transience a stylistic exigency in th first place. France, on the othe

IN THE ENCHANTED GARDEN OF SHERLE WAGNER, YOU'LL FIND MORE THAN A MORNING GLORY.



Little wonder the fairest in every field consider Sherle Wagner the fairest in his.
Or that they transplant his international beauties into every villa, chateau, yacht and abode they abide in.
The exquisite porcelain beauty shown here is a perennial favorite. And while it will bloom unendingly before your very eyes, you'll be glad to know it requires very little tending. Sherle Wagner, 60 East 57th Street, New York, N.Y. 10022.

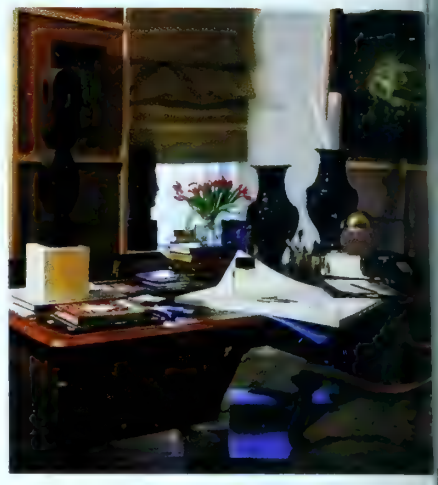
SHERLE WAGNER

NOTHING IS SO RARE AS PERFECTION.

"I adore the idea of ephemeral decoration," says Benais. "I love things that can be changed easily, like cushions"







hand, is the nation where a good dining room set might last, say, nine or ten generations, especially in the provinces (Parisians are traditionally more fickle). Benais credits the architecture and interior decoration magazines for having given French women and men a new attitude toward design. "Now the notion of definitive decoration no longer exists. People have a desire for change, which was unthinkable even five or six years ago." Nevertheless, Benais remarks pointedly that it is the American visitors to his shop on the rue Cortambert who are among his most sophisticated clients. The tiny sixteenth arrondissement boutique, which opened four years ago, is, like Benais's home, a lair of gorgeous objects periodically subject to upheaval and total reconfiguration—a handful of beautiful pieces of furniture and glassware and an exquisite collection of linens. "I have a passion for linen," says the designer. "My mother and my aunt had fabulous trousseaux, which they gave me, and then I kept buying lin en, buying and buying and buying So naturally, after a certain point, decided to buy and sell." Benais de plores the current desire for easy up keep in table and bed linens: "Yo should see things through to th end." And he considers his design and his work as a decorator to be per fect complements.

Batalha, a lacy pattern on a stripe, left, on a 19th-century Anglo-Indian bed, below. Top right: Antique linens. Above right: Benais's apartment for Chanel to launch the fragrance Égoïste.



This interrelation of tasks enable Benais to keep up with a heav schedule. For inspiration, he return again and again to Venice, where h keeps an apartment. Time permit ting, Benais travels there once month, on impulse, to refuel himsel creatively in an environment he love for its eclecticism, stylistic richness and cosmopolitanism. His long trip to the United States to help intro duce his latest collection may hinde his schedule this year. As one passes through the jumble of lovely objects, art, furniture, and plants, one cannot help but wonder what Benais brought back from his stateside travels. And if he picked up any ideas in Austin, Texas, or Santa Cruz, California, how will they ricochet back to New York once they've traveled to Venice and Paris? ♠

Nina Campbell
FABRICS



OSBORNE & LITTLE

Character Buildings

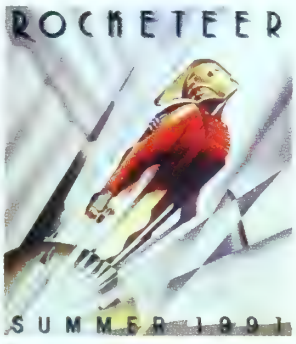
Architecture plays a starring role in Disney's The Rocketeer

BY PILAR VILADAS

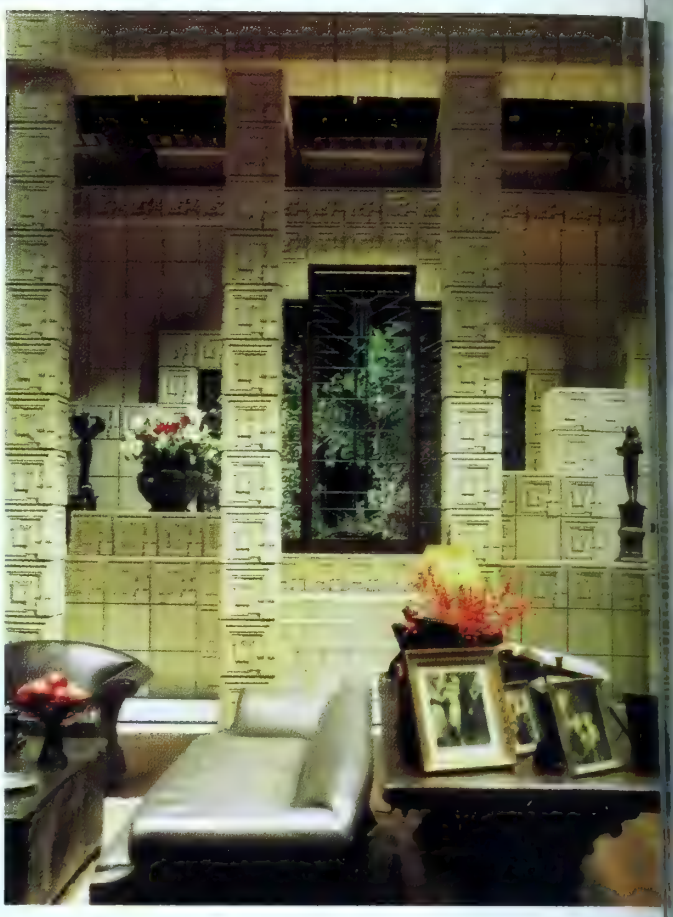
The 1930s were golden years for Los Angeles architecture. The city's traditional Spanish style was making way for the modernism of Frank Lloyd Wright and Richard Neutra as well as a flood of fantasy architecture, with shops and restaurants shaped like dogs, boats, and even flowerpots.

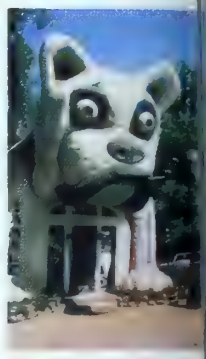
This era is vividly recalled in Walt Disney Pictures' *The Rocketeer,* which opens this month. The action adventure film, directed by Joe Johnston (*Honey, I Shrunk the Kids*), is based on Dave Stevens's comic book of the same name, complete with good guys, bad guys, and a mysterious rocket pack. Production designer Jim Bissell, whose credits include *E.T., Someone to Watch Over Me,* and *Arachnophobia,* says that the "period fantasy aspect" gave him, director of photography Hiro Narita, and art director Chris Burian-Mohr a "tremendous amount of leeway to create evocative imagery" with buildings and interiors.

The contrasting visual messages of the architecture also help to delineate the film's characters. "This is a very sophisticated cartoon," Bissell explains. "You have the opportunists in one camp, the sincere guys in another." After a hard day at their Charles Lindbergh/Amelia Earhart–style airfield, the good-guy aviators repair to the Bulldog Café. Based on an actual piece of 1930s Los Angeles fantasy architecture that appears in the comic strip, the film version of the café is a diner endowed with a richly detailed interior that is about as vernacular American—and therefore as populist—as can be imagined.



The movie's archvillain, on the other hand, inhabits a sumptuously modern bachelor pad (modeled after Frank Lloyd Wright's Ennis house) that is intended, says Bissell, to evoke "Hollywood slickness." A major shootout takes place in the art deco South Seas Club, a night spot so splashy that its glamour is off-putting. And representing the American Dream to which our hero aspires is the sleek office of a competitor for the rocket pack, Howard Hughes. Patterned after the office Donald Deskey designed for Radio City Music Hall's Samuel "Roxy" Rothafel, Hughes's headquarters is housed, appropriately enough, in an airplane hangar. ▲





The sets for Disney action adventure *The Rocketeer,* left, include the down-home Bulldog Café, above; the elegant Frank Lloyd Wright–inspired house, top; the swank South Seas Club, bottom center; and the sleek offices of Howard Hughes, bottom left and bottom right.



QUALITY CARPETING FOR TRADITIONAL DECORS



Winstead Carpets are traditional expressions of color, quality, and elegance. All Winstead Carpets are carefully crafted to interact with and compliment the care, pride, and value you place on your most selective interior surroundings. That's the reason we painstakingly inspect each square yard, the reason we use only DuPont Stainmaster Luxura nylon and the reason we can offer our exclusive "If You're Not Fully Satisfied" carpet replacement guarantee.

Winstead Carpets are offered in traditional saxony, textured, and berber flecked constructions. Over 300 carefully selected colorways make up our traditional palette. Winstead's quality carpets are, of course, protected and guaranteed against wear, stain and static. Warranties and quality are Winstead's tradition. Extended wear warranties, up to 15 years, and selected 5 year no mat no crush warranties are a standard with all Winstead Carpets.



WINSTEAD CARPETS

An Exclusive Divison of Salem Carpet Mills, Inc.

ease call 1-800-252-5820 for product literature and the location of your nearest Winstead dealer.

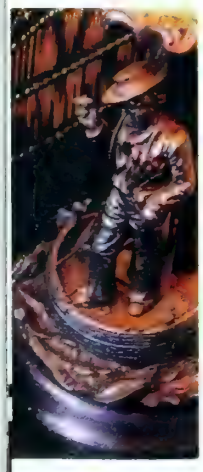
The Lure of Locust Valley

A few blocks offer antiques hunters a wealth of choices

BY BOB FELNER



Merrill Stenbeck and Ande Phipps, above, fill Valley House with their finds, from a cast-iron lamp, below left, to a Swedish mahogany table, c. 1840, a pillow with a crewelwork dog, and a Regency-style table with painted top, below right. Right: At Oster-Jensen, a Swedish chair, c. 1820, an American horn stool, and a mahogany sofa.



LOCUST VALLEY, IN THE heart of Long Island's Gold Coast, is small enough—and quiet enough—to have a single traffic light on its busiest street. But for its size, this North Shore village has a remarkable concentration of antiques shops, at least ten establishments of varying quality and character in the two or three blocks along Birch Hill Road and Forest Avenue. Setting out from the Long Island Rail Road station and ambling from one shop to another makes for a wonderful day of shopping in a country setting.

Oster-Jensen Antiques Robert Jensen began as a furniture restorer for the large estates in the area. Now he and his wife, Susan, stock their fifteen-year-old shop with furniture they buy locally, sometimes from the same Long Island gentry. Their range is fairly broad, from American country and federal style to English Georgian and Regency, with a sprinkling of European pieces as well. A massive William IV armchair with a





columnar splat back and green upholstered arms ar seat fills the front of the small shop—testimony to Susa Jensen's taste. "I've seen too many straight legs. I like little carving, a little whoop-de-do in the pieces," she say Occasional chairs—one mahogany example opens int library steps—and sets of dining chairs are plentiful. Th Jensens have their own restoration facility nearby. (8 Birch Hill Rd., Locust Valley, NY 11560; 516-676-545

Valley House Antiques My favorite spot in the village Valley House Antiques, opened nearly seven years ag by a trio of weary decorators and frustrated shopper The shop is arranged like a house, with completely ou fitted rooms full of decorative objects that partners Mer rill Stenbeck and Ande Phipps discover on thei shopping expeditions in Scandinavia, Western Europe and the United States.

This is the place to find a stunning variety of lamps an lampshades—trimmed and untrimmed; silk and parch ment; pleated, shirred, poufed, and ruched. Among th standouts are massive brass Swedish ship's lamps, both standing and desk size, that are made for the shop i Stockholm. The selection of odd and wonderful uphol stered chairs, pillows, and carpets couldn't be better. fell in love with the late nineteenth century Russian car pets Merrill brought back from Sweden—Savonnerie style pile carpets of various sizes and shapes in black wit red roses and other floral designs.

Valley House also features an interesting assortmen of toleware, tabletop-size wooden items, and book-relat ed objects (bookends, bookmarks, book-shaped boxes and the like)—not rare, perhaps, but endowed with th


Come Home To The Tropics.
Create your own tropical paradise with handcrafted white wicker, exclusively from Pier 1. Add a splash of exotic color with our tropical print cushions. For the store nearest you or to order our Idea Book call 1-800-447-4371.
Pier 1 imports®
A Place To Discover.®



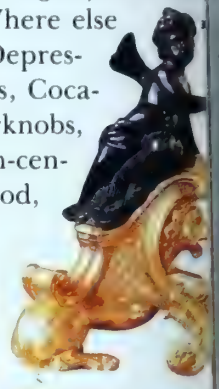
Chinese export porcelain, a mid 18th century giltwood console table, and a George III armchair at Raymond Knight, right. Far right: Oster-Jensen's gilded bronze andiron. Below: Elizabeth McHugh of Epel & Company. Bottom: In her shop, a Second Empire daybed and a Regency wine cooler.





tables, linen presses, and sets of dining chairs. Locu Valley veterans—they've been in this spot for twenty-se en years—the Knights handle both American and E glish antiques from before 1840; they shop in Europe a well as throughout the United States. Like Robert Jer sen, Raymond Knight began as a restorer. His wife spe cializes in eighteenth and early nineteenth centur Chinese export porcelain, especially famille rose. "I lov flowers," Diane Knight explains. "Most of the things buy and sell are based on flower motifs." (121 Birch Hi Rd., Locust Valley, NY 11560; 516-671-7046)

Treasured Times The Thoms sisters rightly call thei shop the "antiques supermarket." Where else can you find sterling silver, linens, Depression glass, baseball cards, jukeboxes, Coca-Cola memorabilia, sconces, glass doorknobs, and an entire collection of nineteenth-century patent models? The prices are good,



McHugh carries no Victoriana—and no chairs too fragile to sit on

softness that comes with age.

I once witnessed the "Valley Housing" of a customer's living room. Merrill, Ande, and Patsy Warner (who provides an in-house decorating service) descended on the room, putting up pictures, rolling and unrolling carpets, rehanging mirrors, plumping pillows, and pushing sofas and tables and chairs about. It was not a scene for the faint of heart. (182 Birch Hill Rd., Locust Valley, NY 11560; 516-671-2847)

Raymond B. Knight, Antiques Raymond and Diane Knight's two-story 4,000-square-foot shop is jammed with eighteenth- and nineteenth-century bookcases, sideboards, side

and everything that should work does. Don't miss the Pine Room, a somewhat overwhelming assemblage of pine furniture from almost everywhere. (49 Birch Hil Rd., Locust Valley, NY 11560; 516-759-2010)

Epel & Company Elizabeth McHugh's Epel & Company specializes in eighteenth and early nineteenth century furniture, mostly English. There is no Victoriana here McHugh does not handle anything later than William IV. She says she "likes to sell to private clients. I want people to know it's my eye, my talent, and my time."

McHugh confides that she was brought up with period Louis furniture and detests it: "It's for living in palaces and not to be sat upon." Her preference is for sturdy furniture that is delicate in feeling. She particularly favors Regency, and the shop has many fine examples, including a wonderful dresser, a bookcase-secretary, and a small wicker upholstered side chair. She is also partial to eighteenth-century French mirrors. A series of Piranesi engravings of Pompeian walls—large plates, each with two images, from late eighteenth and early nineteenth century first editions—are set off by handsome frames hand-painted in Munich. (108 Forest Ave., Locust Valley, NY 11560; 516-676-7695)

George A. Erb Books What one shopkeeper calls the "wacky man's bookstore" is a local landmark. According to his wife, who runs Country Bumpkin Antique Shop in the old general store, George Erb is a Scorpio—"born the same day as Picasso"—who would rather hunt and fish than talk about the stock on his shelves.

Nonetheless, Erb's is a great source for first editions and out-of-print books, from novels to art books to volumes on hunting and fishing. Leather bindings are uniformly high quality as well as high-priced. (28 Birch Hill Rd., Locust Valley, NY 11560; 516-671-0688) ♠

clarence house

EAST 58 STREET NEW YORK THROUGH DECORATORS AND FINE STORES

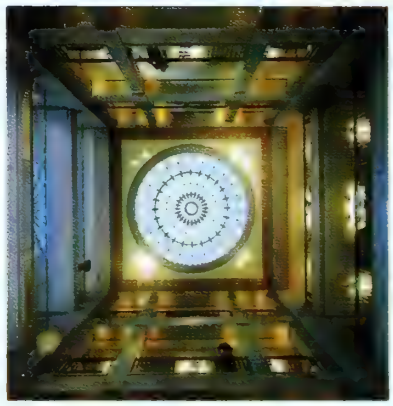


ROMAN STRIPE – Printed Cotton









Glimpses of glam
Clockwise from top left: Flowery hatbox chandelier town house façad with 1912 Laliqu glass; François Catroux's lingerie salon; wrought-iron and glass dom crowning the atriu the Pellé-designe Salon de Thé.

LIVING WITH

style

CHINA TEAPOTS DRESS A WALL, GEMSTONE GRAPE dangle from a chandelier, and fuchsia velve lines a gilded alcove at the new Henri Bende store on Fifth Avenue. Architects Beyer Blinde Belle restored turn-of-the-century town hous façades and devised a succession of boutique where the design flourishes are seemingly end less. It's art deco gone to a costume ball. And it' unmistakably elegant. The limestone and marbl atrium, lit by original windows of Lalique glass was conceived with the help of Marie-Paule Pellé Bendel "muse" and creative director of *Conde Nast Traveler,* who had in mind the grands maga sins of prewar Paris. Decorator François Catroux quilted a plush lingerie salon in dusty rose satin and fashioned a sleek designer boutique out of black granite and faux shagreen. The tented and tasseled children's department was conjured up by the Limited's vice president of design, James Mansour, who was responsible for the overall look: luxury meets whimsy to create pure fantasy.



BY WENDY GOODMAN

Behind landmark town house façades, the new Bendel's redefines Fifth Avenue splendor

DONGHIA

For Donghia textiles and furniture, contact your designer or call 1.800.DONGHIA © Donghia 1991

CHARLES X: A NEW TRANSLATION BY HENREDON.

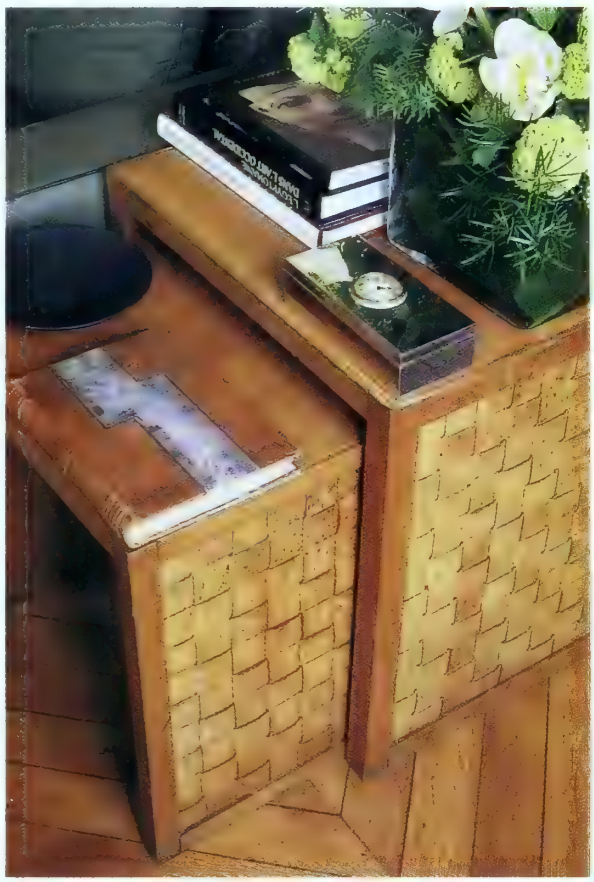
His reign was brief. . . his legacy, long. And for Henredon, a richly varied source of design inspiration. Expressed in a unique collection of dining room, bedroom and occasional designs. . . that will sit with perfect ease in any home. And the materials, the workmanship, the detailing, are superb. Carefully selected solids. . . white ash burl veneers. . . hardware of solid brass. Offered in two finishes, created by hand: a glowing Cognac and a pale and luminous Alabaster. Charles X by Henredon: a royal legacy. . . for today. For your copy of the catalog, send $5.00 to Henredon, Dept. G61, Morganton, NC 28655 or call 1-800-444-3682 to order by MasterCard or Visa. Or just to talk.



June

Editor's Page

N THE VERY MATERIAL WORLD of decoration, it is not
s but chairs inspired by Grecian urns that concern us—hence the story in this
nth's HG on T. H. Robsjohn-Gibbings, the mid twentieth century furniture de-
ner, decorator, and interpreter of antiquity. William Kent, Robert Adam, and
Jacobs are among the masters of the design pantheon who imbued classical mo-
with a sense of immediacy; if Gibby's brilliance existed on a
re modest scale, his pared-down classicism (no swirls or ormo-
dded to those Greek curves) makes him particularly relevant
he style of today. The Latin-born, New Orleans–based furni-
e designer Mario Villa achieves an inventive and contempo-
y variation on formal eighteenth-century themes with lamps,
les, and beds that are perfectly at home with his collection of
igious art and giltwood furniture. Lenore Tawney draws on
r own mysterious vision to create assemblages that convey a
se of history and enchantment. Betty Sherrill, the president of
cMillen, inherited her mantle from the firm's legendary
under, Eleanor Brown. (With Mrs. Brown's death in January
e decorating world lost one of its most persuasive exponents of
ssic style and taste.) For her own house in Southampton, Mrs.
errill placed the vibrant pleasures of family summers above the
ieter rewards of the carefully edited decorating scheme. On the
ghly civilized shores of Lake Geneva, in Switzerland, the late
rden designer Lanning Roper reinterpreted an English walled garden for the po-
er at Prince Sadruddin Aga Khan's château. In his Paris apartment, musician-
rned-designer Didier Gomez has given classicism a modernist and highly
ersonal tone. And Valentino, with his couturier's eye for detail, has accented the
assical proportions of his villa on Capri with a touch of fancy—showing that luxu-
and lightheartedness can be the rhythm and meter of style.



Jean Royère woven leather and wood tables, c. 1948, in Didier Gomez's Paris salon.

Mary Norwood

EDITOR IN CHIEF



The Prince and the Potage



English ironwork and stone finials mark the north gateway to the potager through traditional Genevan roughcast walls. Pears and clematis are trained over iron arches.

ear Geneva, Lanning Roper created a walled garden for Prince

ndruddin Aga Khan. By Paula Deitz Photographs by Alexandre Bailhache





Gardener Philippe Cuendet, *left*, picks apricots. *Above:* Behind the herb and scent garden grapevines twine along crisscross poles. *Opposite:* A standard gooseberry anchors a corner planting.

MUCH AS THE DUKES O Savoy did when the owned the Château d Bellerive in the seven teenth century, Princ Sadruddin Aga Khan the present chatelain comes and goes acros the waters of Lake Ge neva. After lunch or the gravel terrace, he walks to a dock under the old popla trees, boards his boat, and steers it down a canal between stone walls dripping with purple alyssum. He then heads out onto the lake, toward his office in a villa on the grounds of the Palais des Nations.

Born in Paris in 1933 as the younger son of Muhammad Shah, Aga Khan III, the prince became the founding publisher of *The Paris Review* in 1954, the same year he graduated from Harvard. Although he purchased the château at Collonge-Bellerive a year later, he did not go there to live until 1961. Since then, despite owning a plantation in Vir-

a and properties in Kenya, Sene-
and Greece, the prince has made
château his home and Geneva
center of his professional life.
m 1965 to 1977 he was the United
ions high commissioner for refu-
s, and until recently he was the
sonal representative of the secre-
general for humanitarian assis-
ce relating to the crisis between
q and Kuwait. His Bellerive Foun-
ion, also in Geneva, specializes in
ironmental issues such as refor-
ation and protecting the Alps.

As described in a chronicle of its
) years as a château, the former
vent at Collonge-Bellerive has
"restrained utilitarian charac-
...of traditional Savoyard con-
uction." That is to say, its beauty
in plain stucco walls, iron balco-
s, dark green shutters, and a tile
of that curves upward slightly at
eaves. Massive square towers sug-
st that the château may have
ved as a fortress when the dukes
Savoy were at odds with the Cal-
ist citizens of Geneva. Only five
les from the city, the town of Col-
ge-Bellerive retains its rural land-
pe, and narrow roads like country
es are overgrown with greenery
d lined with orchards.

Already in place when the prince
quired Bellerive was a formal box
d rose parterre designed for the
evious owners by Russell Page.
But what I wanted," the prince re-
ntly recalled, "was an English
lled garden and a flower border
ong the old entrance wall by the
ke that I could see from my win-
ows." He met the American land-
ape designer Lanning Roper (also
Harvard alumnus, class of '33)
rough Suzanne Magliano, a secre-
ry to the prince who lived in Paris.
oper made his first trip to Bellerive
1969, and from that visit ensued
ne of the most remarkable gardens
e completed during a career that
egan in England after World War
I and continued there and abroad
ntil his death in 1983. His four-
een-year correspondence with the
rince, later deposited in the library
f the Royal Horticultural Society in

A parterre was already in place, "But



y wanted," says the prince, "was an English walled garden"



Rows of iris and allium are mixed in one of the potager's rectangular cutting beds, which resemble French flower fields surrounded by old climbing roses.



London, charts the history of a rare garden and a rare friendship.

Although Geneva has always been hospitable to English style, particularly during the Victorian period, and sports its own public Jardin Anglais on the lake, not every element of the English walled garden at Bellerive comes through in perfect translation. It is these differences that make the garden so distinctive. From the beginning, it was envisioned as a potager, providing in season all of the vegetables and cut flowers for the château. Aware of his own limitations in French, Roper enlisted the assistance of Walter Brugger, a landscape architect in Geneva. (A local architect, Marc Gignoux, helped draw up plans for walls, a potting shed/greenhouse, and other structures.) Roper's detailed reports and instructions now form a vivid diary of the garden. Like the château, the potager was elegant and utilitarian from the start, but it has never been restrained—nor could it be, with old roses tumbling over the walls and lavender spilling across stone paths.

Some 150 yards away from the château on the other side of a country road, the walled garden is protected from the bise, the fierce wind that sweeps across the lake. One long axial path runs north-south the length of the trapezoidal enclosure, another walk follows the inside perimeter, and a network of cross paths defines rectangular beds. The perennial borders and the fruit trees—apple, plum, apricot, and pear—were to be permanent frames for the beds, within which mixed plantings

Dew brings out the fragrance that was as important to Roper as contrasts of texture or color

of flowers, fruits, or vegetables might sometimes be rotated. Although the prince's head gardener, Maurice Lémery, had already begun a small garden at the same location, the only fixed elements were a walnut tree and an octagonal fountain basin, which became the central feature of a herb and scent garden at the southern end.

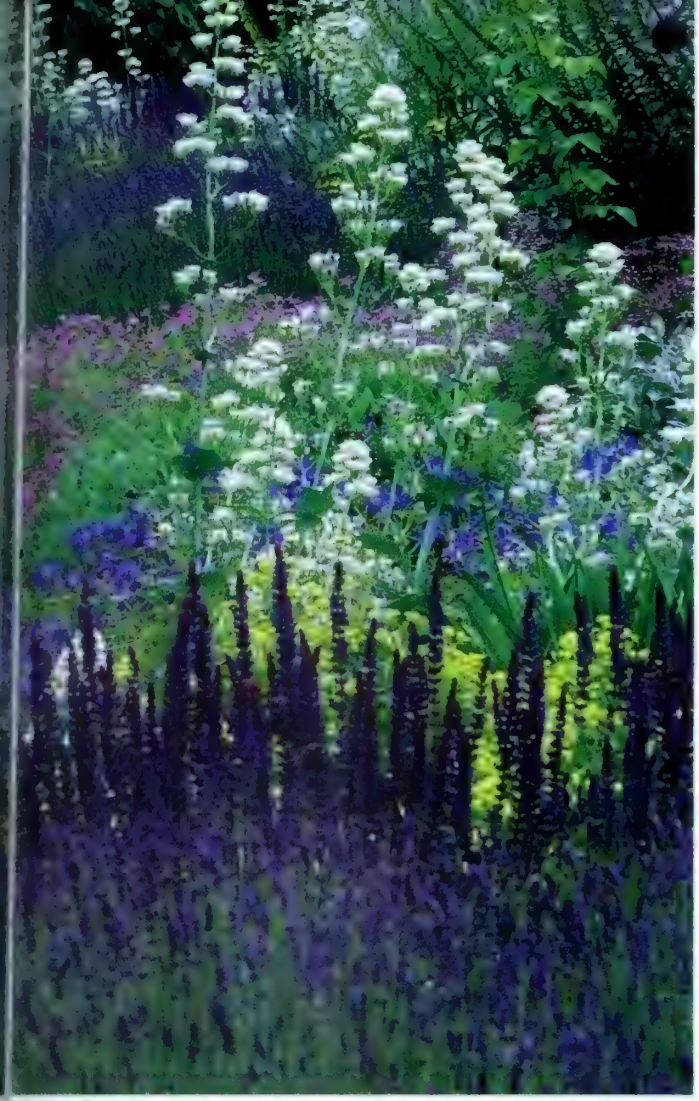
Most of the potager was completed between 1970 and 1973. Roper returned frequently to survey the progress and on one occasion was surprised to see rounded coping on the new seven-foot-high roughcast walls in place of the flat tops he had assumed he would find. What the Swiss call dos d'âne (donkey's back) walls are a Genevan tradition, and their presence gives the garden at Bellerive a local flavor. They have become rustic supports for espaliered fruit, climbing roses, clematis, and a tangle of other vines. The potting shed, with its pointed roof and antique fleur-de-lis weather vane from Geneva's Old Town, is another instance of Gallic vernacular in the garden.

The original plantings went in twenty years ago—some ordered from Hillier's in England, others from Swiss nurseries—and yet the potager retains the look of a Roper garden, particularly as a result of sensitive renovations by the French landscape gardener Louis Benech, who until recently was an adviser t the prince and princess. (The princ married Catherine Aleya Sursock i 1972.) The present head gardene Philippe Cuendet, worked for som time with Maurice Lémery before th latter retired, and now, dressed i the long green coat and overalls of h profession, he leads a staff of five Mornings are spent harvesting rip fruit and vegetables for the che and cutting flowers for Cuendet t arrange in great French bouquet placed through out the château.

Although th walled garden i what brough Lanning Roper t Bellerive, the pro ect expanded to include new plant ings of trees and lawns sweepin down toward a small classical pavi ion by the lake and a long mixed bor der next to the old water gate Outside the potager, Roper de signed a more conventional kitche garden for sprawling plants and a orchard set in a small park. Even th Bellerive Foundation on the ru Munier-Romilly in Geneva has a typ ical Roper city garden, with laure and magnolia on a small terrac overlooking the street.

In the freshness of early morning with birds singing and roosters crow ing, the potager seems at its peak Dew brings out the fragrance tha was as important to Roper as con trasts of texture or the use of silve foliage to subdue a brilliant palette If exhaustive plant lists were hi strength, his genius lay in the variety of vertical structures, the trellise and arches, that made his garden cities of *(Continued on page 156)*

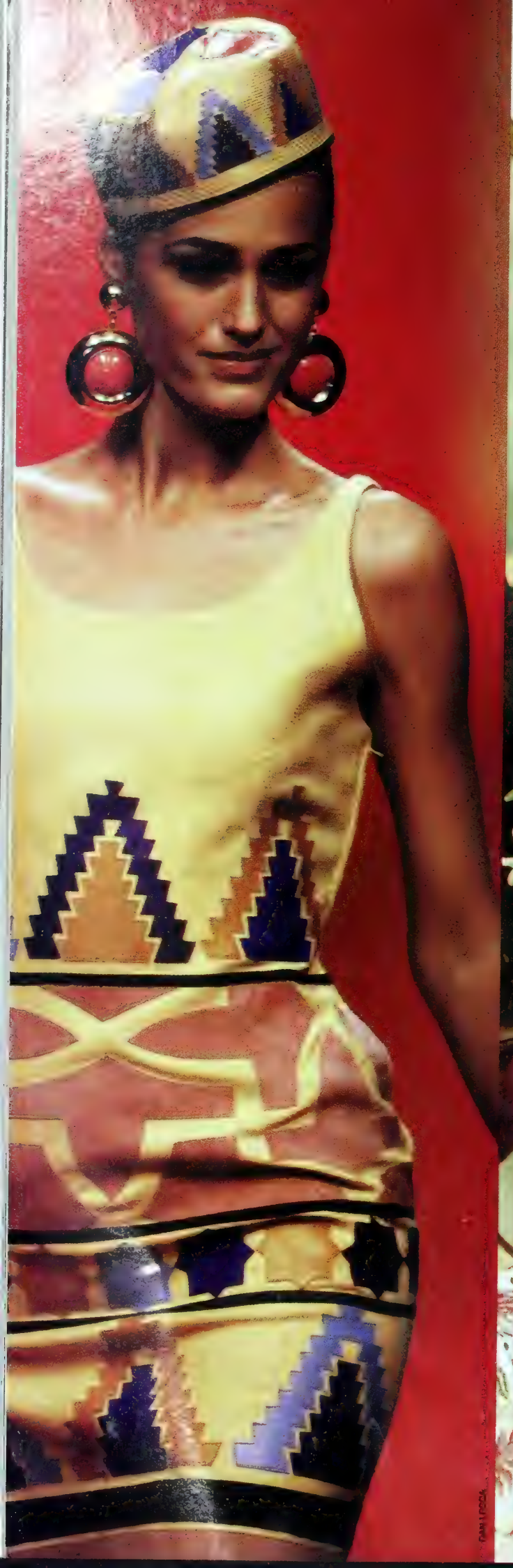
The stone bridge over the canal leading to Lake Geneva, *above left,* is seen through branches of an ancient quince tree. *Opposite, clockwise from top left:* Lanning Roper's main palette of lavenders and grays; 'Hidcote' lavender and salvia in flower among other herbs; dorycnium, box, and helianthemum—a typical Roper combination of blue green and yellow green foliage in contrasting textures; one of four clipped globes of box at the garden entrance.











A dress, *left*, on
Valentino's s in
couture colle o
Below: In a k
carpeted salo
palms and wi e
chairs flank a 9
century Italia n
holding antic
Neapolitan p
Details see R

Valentino on Capri

The refined simplicity of the couturier's island villa reflects his signature style

By Wendy Goodman Photographs by Oberto Gili





Life at the villa is dolce far niente—sweetly doing nothing"

BEFORE VALENTINO GARAVANI STEPS INTO A room his reputation inevitably precedes him. He belongs to the small, magic circle of couturiers ose designs, like the women who wear them, are inter-ionally recognized and admired. Valentino's profes-nal and personal lives are no less international or manding: while heading a fashion empire that has ushroomed since 1960 (besides the couture collections ere are the ready-to-wear and menswear lines; the ss V, Oliver, and Valentino Night collections; and ns, skiwear, swimwear, knitwear, perfume, accesso-s, and forty-seven licensees worldwide), the designer o commutes between his residences in Rome, London, ew York, Gstaad, and Capri, and a 152-foot yacht.

Knowing all this, and meeting Valentino for the first ne, you are unprepared for his relaxed charm, sooth-g melodious voice, and eyes the color of pale emeralds



lentino, *right,* with his godson, Sean de Souza. Sean's father, rlos, is one of the designer's public relations associates, d his mother, Charlene, heads Valentino's new Oliver line children. *Opposite:* A bucolic scene painted by the 19th-ntury French academic artist Paul-Jean Gervais hangs above ofa with pillows covered in a floral tapestry. *Above:* nother Gervais pastoral is framed by the far archway of a on with cushions in a green and white plaid from Valentino a. A 19th-century Italian bronze Hermes stands beside ranch of local coral on an Indian shawl-draped table. oroccan urns rest on the lintel of the latticed garden doors.



On even the dreariest day, sunlight seems
to filter through this frescoed bower



Foliage was frescoed in the vaulted dining room. Wicker chairs are dressed in Valentino's signature plaid available from Carnegie Textiles, and the table is set with Portheault linen and Neapolitan porcelain.



rene as his smile. Meeting Valentino at his villa on
i is yet another story. His arrival is preceded by a flo-
of luggage and an entourage of close family friends
ed by Carlos de Souza, who helps mastermind Va-
no's public relations. Carlos is one of those who open
lt the door giving access to the designer. You are
ly fortunate if the door opens for a "family week-
on Capri. Private and quiet, this is the perfect set-
for Valentino at his most beatific.

e has been visiting Capri since boyhood and always
ted to own a house there: "I love the atmosphere of
island—its smell, its greenery, its light, and the
mth of the Caprése people." Valentino adds that
n he was a young designer with only two collections a
, he used to spend almost every weekend between
ch and October on the island. Now, because of his
nidable schedule, visits are much less frequent, but
ove for the island has never changed.

he turn-of-the-century house he purchased in 1967
typical Caprése vaulted ceilings and arched door-
s and windows. Cool and open yet intimate, it over-
ks terraced gardens and a view of the town of
capri through ancient pines. Valentino describes the
a Cercola as always full of friends. He loves to enter-
, "but in a cozy way. I think one's vacation house must
ery relaxed." Nevertheless, the designer's fastidious
e is apparent in every detail. An informal alfresco
ch is served by white-gloved staff, and the food is so
d that eyebrows rise in unison as each course arrives.
entino's chef, it is said, has come from England, and
wonders which royal household must mourn his
—for he is such a treasure that any inquiry about his
vious posts is gently rebuffed. Even a dash to the
hen for thank-yous cannot pry this secret loose.

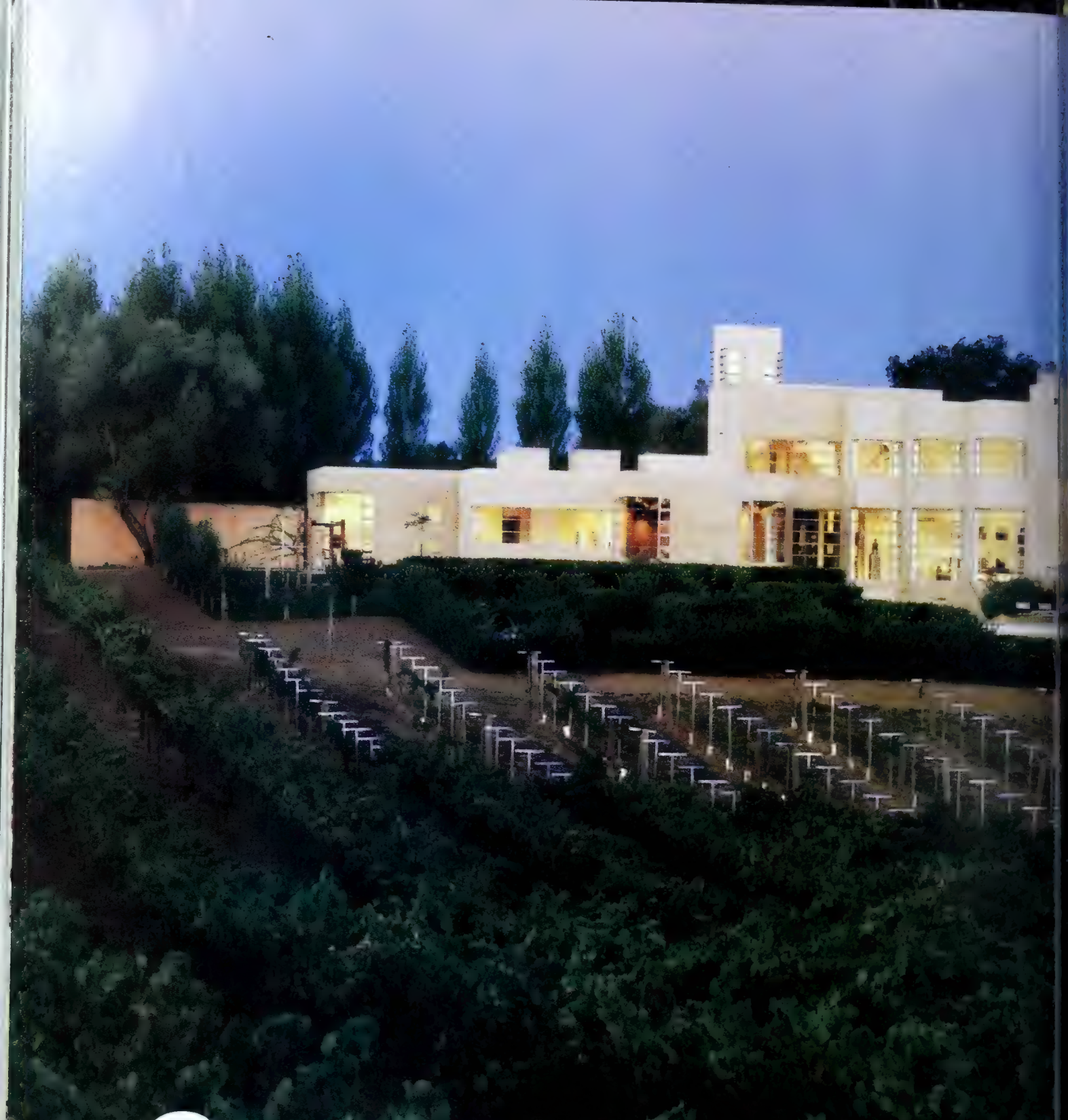
he spirit of life at the Villa Cercola is, as Valentino
s it with a big smile, dolce far niente—sweetly doing
hing. "If you want to do something you move from
sofa to the other." The decoration of the house re-
ts his personal combination of Ne-
olitan touches with a "mixture of
rything." He winces when he re-
s the interiors as he transformed
m in the late sixties. "You know
at I did?" he asks in mock disbelief.
nfortunately that was a period
en everybody was involved in very
are and *(Continued on page 157)*



"For me, decorating a room is like designing a dress. Both can be full of fantasy"



tique cotton adorns an 18th-century
n bed, *opposite. Above right:* Inside
alcove hung with views of Vesuvius,
9th-century English architectural
niature in the Moorish style echoes
intricate ornament on mother-of-
rl inlaid Moroccan furniture.
ral fabric, available from Brunschwig,
npletes the orientalist ensemble.
ht: A terrace faces 250-year-old pines
l Monte Solaro above Anacapri.



Geometry in the Vineyard

Architects Jim Jennings and William Stout adapt a modernist aesthetic to the terrain of California wine country

By Pilar Viladas Photographs by Mark Darley



om the vineyard, the use appears as an uminated pavilion nked by long low ngs. Its stepped forms d horizontal bands windows give it a ongly modernist l. *Right:* Seen from stairs, the terrazzo- e floor of the living- ing area resembles abstract painting.





THE FORTUNES OF MODERN ARCHITECture seem to shift with the winds (or whims) of fashion—today it's in, tomorrow it's out. Several years ago, when l portfolio manager Gary Schreyer and his . Chara, purchased a sixty-acre hillside for a kend house and vineyard some fifty miles h of San Francisco, modernism was out of fa- That didn't faze the Schreyers. They wanted iking piece of contemporary design, not a country cottage.

or did it faze San Francisco architects Jim ings and Bill Stout, proprietors of Jim Jenigs Arkhitekture and William Stout Architect, ectively. (Stout also owns William Stout Arectural Books, one of the best stores of its l in the country.) Both architects, who were ners when they took on the Schreyers' proj- are dedicated modern- who have never let the istic winds ruffle their hers. The long lean stucco house that they igned—and that was decorated by San Fran- an Gary Hutton—is, in their words, "unapoltically modern," despite its rural setting. eed, it is their thoughtful response to that set- g that distinguishes their brand of modernism m the bulldoze-and-build variety that gave dernism a bad name. The placement of the se, which is precisely aligned with the rows of pevines that it overlooks, was defined by two sting groves of trees—madrones to the north l olives to the south. A line drawn between the became the main axis of the house, which was nceived as a series of walls and openings. The lls enclose the house on the west for privacy l security, and open to frame views of the vineds to the east and of two small courtyards—e to the south, just beyond the breakfast room, l one to the north, seen through a window in dining area.

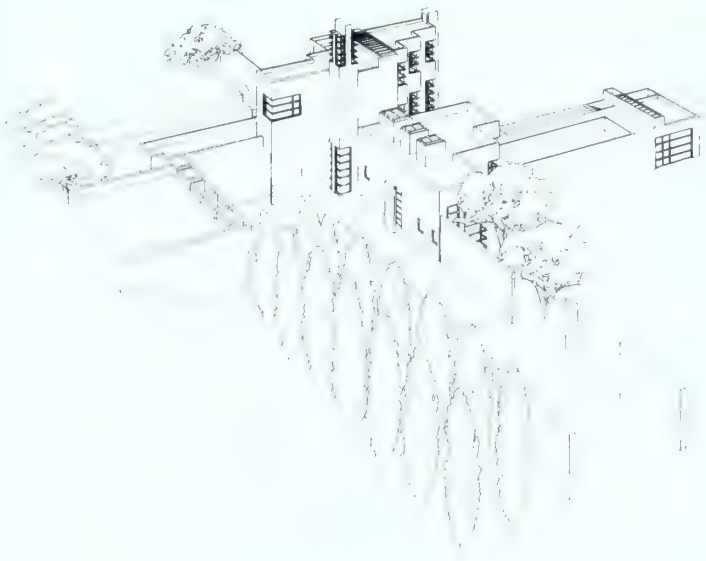
The distribution of spaces along this axis, or ine, as the architects call it, gives the house its enuated look, and its international-style oris are emphasized by the horizontal lines of the el-sash windows with mitered glass corners at trace their roots back to Frank Lloyd Wright.

The Schreyer house is, in the words of its architects, "unapologetically modern"



keeping with the Schreyers' preference for flowing ces rather than conventional rooms with doors, the ng and dining areas were merged into a single nd space, *opposite*. The dining table was designed San Francisco architect Jim Jennings; surrounding re Afra and Tobia Scarpa's black leather Verónica airs for ICF. *Above right:* The tower gives the erwise horizontal house a strong vertical element. *ght:* The angular geometry of the architecture is noed by a stainless-steel staircase that leads from e entry to the second floor. Details see Resources.





Windows on the east frame views of the vineyard; the house is precisely aligned with the rows of grapes

Within the house Jennings and Stout created a strong dynamic of space and light. The Schreyers had no interest in conventional rooms; only the bedrooms and television room have doors. Instead they wanted a variety of indoor-outdoor spaces. The front door opens into a dramatic living and dining room. The twelve-foot-high sunken living area overlooks the pool, which appears to blend seamlessly into the vineyard. The dining area opens onto a walled outdoor dining room, complete with fireplace.

The master bedroom looks out on the madrone grove and the sun-filled breakfast room, on the olive trees. Even the kitchen connects to the outdoors; it is the only room in the house with a sweeping view of the vineyard. And beyond the wall that lines the driveway a double row of poplar trees, part of landscape architect Ed Haag's original scheme for the site, creates another kind of outdoor room, this one streaked with late afternoon shadows.

In harmony with the architecture, Gary Hutton's work is appropriately spare—with a few surprises. He designed a striking terrazzo-like floor in the style of Wassily Kandinsky drawings that Gary Schreyer had admired in a book. (The floor is made of silica rather than the marble

An art stude homage to M adorns the li room, *above.* leather-slipco chairs are fr Niedermaier. The architec drawing sho contrast betw walled entra on the west a more open e of the house. *above:* The a dining room table designe Gary Hutton. *below:* The ki looks out on vineyard; the are from Met





chips traditionally used for terrazzo. Its colors were developed by colorist James Goodman from mineral samples taken from the site; Goodman also formulated the colors for all the house's interior and exterior surfaces, including the silvery gray green stucco that looks beige in some lights.) Hutton carried this design and material outdoors, to the alfresco dining room, for which he designed a table on cylindrical stainless-steel bases. He and metal fabricator Chris Wilhelmsen, who executed the architects' design for the steel staircase, created a steel and glass fire-screen, which they gave the Schreyers as a housewarming gift. And the Schreyers' fondness for Mondrian is reflected in the lacquered headboard wall with concealed storage that Hutton created for their bedroom.

The uncompromising leanness of the Schreyer house may not be for everyone, but its intelligent dialogue with the landscape is entirely consistent with the theories of pioneering twentieth-century architects. The house is proof that thoughtful siting, elegant proportions, and a skillful eye for materials and detail produce good architecture, no matter what the style. ▲

The master bedroom, *right*, is sparely furnished. Its major decorative feature, a headboard wall of lacquered panels designed by Gary Hutton à la Mondrian, conceals storage and bedside tables. *Above:* A row of poplars casts late afternoon shadows on a vine-covered wall that borders the driveway.



Instead of conventional ro



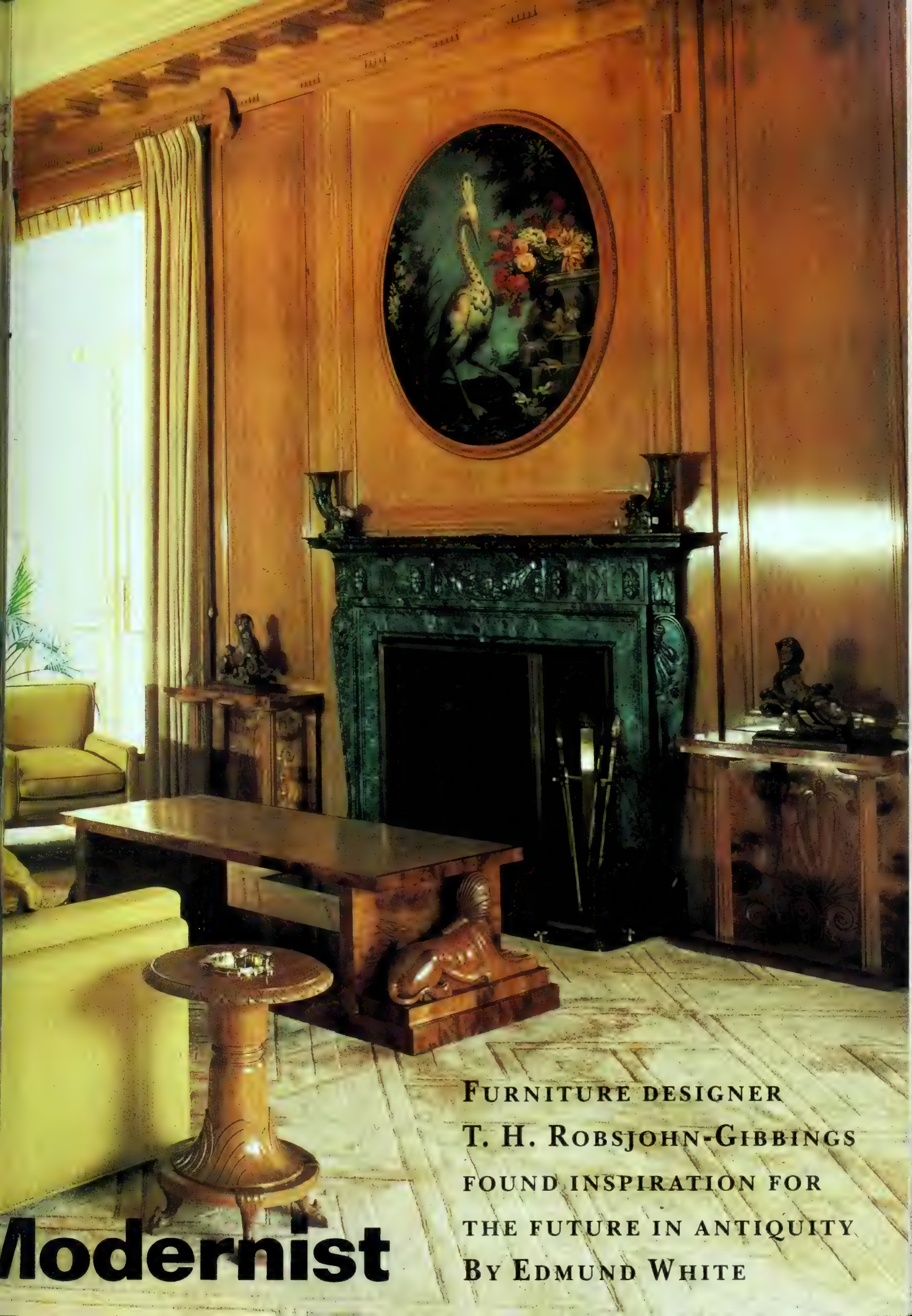
chreyers wanted a variety of indoor-outdoor spaces

T. H. Robsjohn-Gibbings in 1945. Right: He fused ancient and modernist forms and classical materials in his c. 1937 designs for Casa Encantada, a house in Bel-Air, California.





America's Classica



Modernist

Furniture designer T. H. Robsjohn-Gibbings found inspiration for the future in antiquity

By Edmund White



In his Madison Avenue showroom in 1936, Robsjohn-Gibbings re-created an ancient Greek mosaic. The tapering lines of his klismos chair, *below left,* still in production, were faithfully modeled after examples from antiquity, such as on the c. 400 B.C. stela, *below right.* Details see Resources.

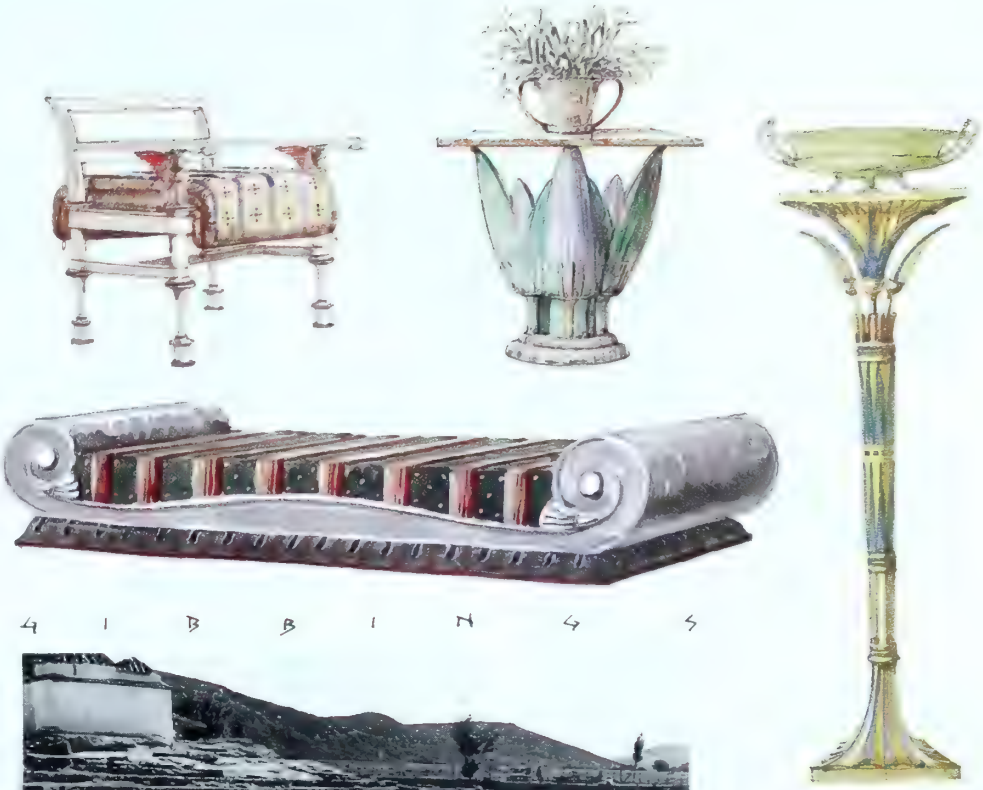
T. H. ROBSJOHN-GIBbings, one of the most influential furniture designers and design critics of the forties and fifties, was a peculiar combination of the traditional and the innovative. Everything about him, from his savage wit to his aloofness, seemed to be in apparent contradiction, but in his self-assured, enigmatic way he smoothly integrated the disparities.

He was an Englishman who championed American design, extolled the functionalism of the telephone, the "perfection of a percolator," and the "long vista of a speedway." He created furniture that was completely of this century but warred ceaselessly against modern painting, which he considered a fraud (in his 1947 book *Mona Lisa's Mustache* he spoke as an enlightened scientific man against the "fetishism, voodoo, and demonology" of cubism). He despised antiques but ended up as the great interpreter of antiquity: his last designs were re-creations of ancient furniture as it is shown on Greek pottery and reliefs. Even in his original work he was always aware of this classical heritage: he called himself "a well-read innovator."

In 1944 Terence Harold Robsjohn-Gibbings wrote the best-seller *Goodbye, Mr. Chippendale,* a lighthearted but relentless attack on the American mania for European antiques. It was followed a decade later by *Homes of the Brave,* another best-seller spoofing twentieth-century American interior design, from the popularity of art nouveau to "aboriginal 'modern.' " Like Emerson, he denounced the American penchant for collecting the "sere remains of foreign harvests." Robsjohn-Gibbings liked to point out that between 1910 and 1940 Americans spent more than a billion dollars in Europe

ntiques, often of dubious quality
authenticity. He ascribed this
y to the insecurity of the nou-
ux riches and, oddly enough, to
arrogance of Oscar Wilde, who,
ing his trip to various American
s in 1882, declared, "There is a
d deal of beauty to be seen in
m now and then, but only where
American has not attempted to
ate it." The damage was com-
nded, according to Robsjohn-
bings, by the Chicago Columbian
osition in 1892 with its " 'palaces'
d with borrowed European art."
denounced the typical fin de siè-
Newport mansion as "Grand
ntral Station with tapestries."

Robsjohn-Gibbings had firsthand
owledge of this world of American
llectors. After graduating with a
gree in architecture from London
iversity he worked briefly for a
val architect designing the interi-
of passenger ships and as an art
ector for a film company before
ing a job with Charles of London,
o, despite the name, was not a
irdresser but rather Charles Du-
en, antiquaire and brother of leg-
dary art dealer Sir Joseph Duveen.
was Charles Duveen who trans-
red Robsjohn-Gibbings (Gibby to
ends) to New York in 1929, where
rode out the Depression selling
izabethan and Jacobean furniture
d antique linenfold paneling. By
33, Gibby had had enough of peo-
e's wallowing in the past. He saw
omise for the future in the massive
ms being built by the Tennessee
alley Authority, in the new use of
astics and plywood, and in the great
gacy of Chicago architects Louis



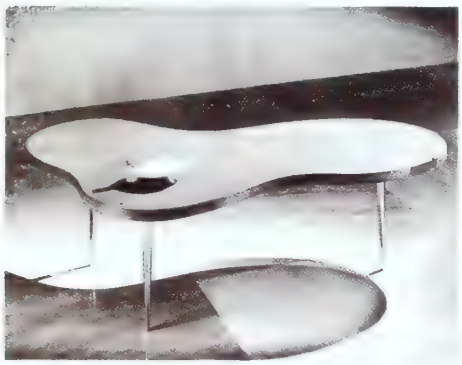


"On Greek vases I saw furniture that was young, untouched by time"

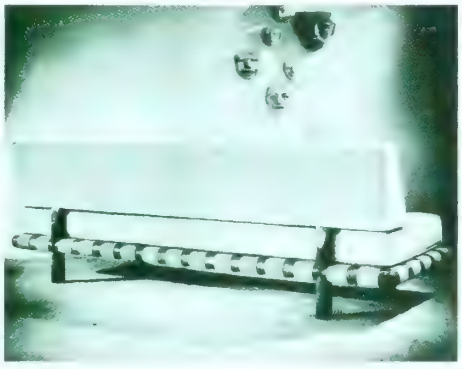


a series of watercolors, *top right,*
bsjohn-Gibbings displayed his ongoing
fatuation with classical design. *Above*
ght: For a *Life* magazine photo shoot
1961, the designer, far right, helped
range his furniture in a fifth-century
C. ruin near Athens. *Right:* A
rchère designed for Casa Encantada,
om Newel Art Galleries, NYC.
ar right: The Athens dining room
Nicholas and Dolly Goulandris,
signed in the early 1960s,
atures klismos chairs and a walnut
ble based on an ancient example.

He warred ceaselessly



against
modern painting



but created furniture



that is completely



of this century

Sullivan and Frank Lloyd Wright.

He headed back to England and designed interiors for a London firm but was equally disgusted with the reigning aesthetic, an "indigestible mixture of Queen Anne, Georgian, and Spanish styles." During his off-hours he visited the British Museum, where one day he was taken by the sight of a miniature bronze chair on the base of a Greek candelabra. A classic klismos, it had a curving backrest, a seat of woven-leather thongs, and gently splayed legs as nervously arched as a deer's. Inspired, he searched for other ancient furniture designs. "On Greek vases," he later wrote, "I saw furniture that was young, untouched by time."

In 1936 he returned to the United States carrying a portfolio of hundreds of his drawings of Greek furniture. He opened an office at 515 Madison Avenue, and leaving the plaster walls unpainted, he rubbed them with white wax and filled the room with his Greek models to demonstrate their timeless appeal. On the floor he reproduced a mosaic excavated near Thessaloniki depicting Dionysus in a chariot drawn by panthers. A copy of an ancient bronze brazier stood inside the mantelless fireplace, and the spare furnishings included a low table resting on winged caryatids and two klismos (he later discovered and fabricated five variations of the chair).

His ginger hair pushed back from his forehead, his long thin frame encased in exquisitely tailored double-breasted suits, a cigarette holder dangling from his hand like a smoldering baton, this reserved arbiter elegantiae quickly attracted such socially prominent clients as Doris Duke, Thelma Chrysler Foy, and Mrs. Otto Kahn. (The rich, he once noted, are always with us, and we should learn to enjoy them.) His distillations of classical designs filled Mrs. J. O. Weber's Casa Encantada in Bel-Air, California, a major commission completed in 1938. (Fourteen years later Conrad Hilton purchased the house intact, and in 1980 and 1981, its contents were auctioned by



Sotheby's.) For Greek shipping magnate Nicholas Goulandris and his wife, Dolly, a serious collector of Greek antiquities, he decorated an Athens apartment with exact replicas of fifth-century B.C. designs. Published in *Vogue* in 1963, its look was declared "completely now."

Although Robsjohn-Gibbings frequently made faithful reproductions after the ancients, early on he also began to experiment with minimalist designs that have obvious analogies with the abstemious style of Jean-Michel Frank. And like Frank, his favorite palette, made up of white marble floors, blond woods, and gray leather, was so sober that black and white photos do it perfect justice.

But Robsjohn-Gibbings was eternally unpredictable: in 1942 he shocked everyone with a living room that combined pale blue walls, violet chairs, a dark gray sofa, and fuchsia cushions. In 1944 he created red lacquered bamboo furniture upholstered in *(Continued on page 156)*

Robsjohn-Gibbings's mass-produced designs for Widdicomb, c. 1950, included, *left from top,* an amoeboid table; strap sofa; handleless buffet; and Colosseum-shaped table. *Above:* An illustration by Mary Petty from *Homes of the Brave,* Robsjohn-Gibbings's 1954 best-seller. *Opposite, clockwise from top left:* For Dallas clients in 1958 he created a dining area on a circular island surrounded by water. In a Palm Springs dining room, grillwork walls set off ornament-free furniture, c. 1957. The living room of the same house displays Moroccan-style hassocks. A rug suggests another island in a c. 1950 rendering.



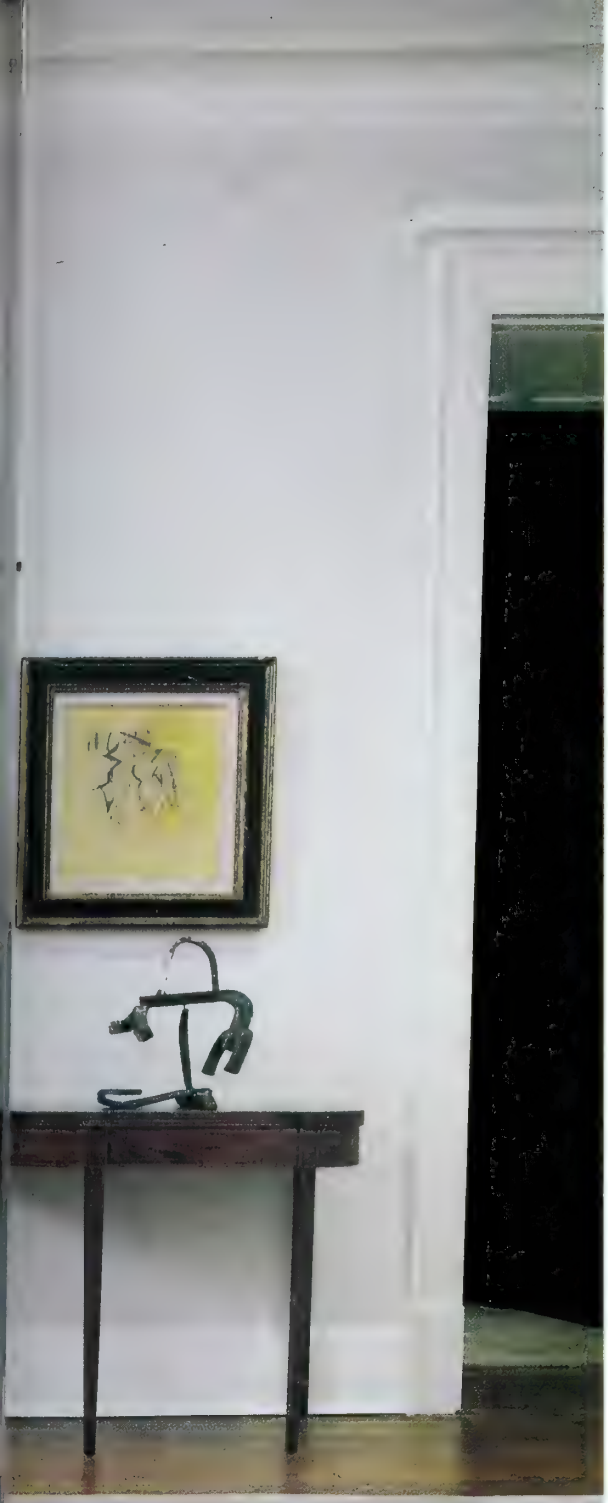








Janie C. Lee and David B. Warren, *opposite. Above:* Soft gray walls set off three of Lee's drawings—by Philip Guston, Mark Rothko, and Willem de Kooning—and two federal-style card tables from Warren's collection. The Barcelona table and stools are from KnollStudio. Details see Resources.







Marital Arts

Two distinct collections came together when Janie C. Lee and David B. Warren set up house

By David Dillon

Photographs by William Waldron





GUESTS SIPPING WINE
Janie C. Lee's Hou
ton living room ge
refresher course
abstract expressio
ism. Drawings by Ro
ert Motherwell, Jackson Polloc
Philip Guston, and Willem de Ko
ning are arranged on the walls li
plates in a book. A Mark Rothl
drawing over the mantel faces
Franz Kline behind the sofa. The a
jacent library provides a historic
preface, with drawings by Degas, C
zanne, Matisse, and Picasso.

Several works—among them a Ja
per Johns inscribed "Souvenir for J
nie"—are gifts from the artists to th
founder of one of the Southwest
first serious contemporary art galle
ies. But most are the reward of Lee
curatorial diligence and outrageou
ly good luck. One treasure, a Matis
charcoal, arrived by Trailways bu
from a collector in Kansas. "He wan
ed the money to buy cowboy art," Le
recalls. "I suspected it was a fak
Then I started unwrapping it an
gasped. It was right, the real thing.

Lee began collecting drawings an
works on paper in the mid 1960s. A
ter six years in New York as a theate
and lighting designer—"I was reac
ing a lot of bad scripts and thinking
was in the wrong business"—sh
opened Janie C. Lee Gallery in he
Dallas apartment in 1967. Sh
showed Johns, Brice Marden, Fran
Stella, and other members of th
New York crowd—many for the firs
time in the Southwest—along wit
young Texas artists. When the spiri
moved and the price was right, sh
bought drawings from the shows
"Drawings spoke to me more strong
ly than paintings and sculpture. An
I could afford them."

In 1974 she moved her galler
south to Houston. Six years later sh
married David B. Warren, the direc

Lee's modern art coexists happily with her husband's antiques. *Opposite:* A Delaware Valley maple table and a Windsor armchair with a Jim Love sculpture and a Georgia O'Keeffe drawing. *Left:* A Windsor side chair under a Robert Rauschenberg drawing.







tor of Bayou Bend, the Americ
decorative arts branch of Housto
Museum of Fine Arts. They merg
their collections, as well as the
households, in an imposing Ge
gian-inspired house in a revivi
downtown neighborhood.

"The house satisfied my love
historic architecture," Warren e
plains, "and the rooms had a conte
porary feel that was perfect for Janie's drawings. It was an ideal blend of our interests." Designed in 1915 by Houston architect Birdsall Briscoe, it was a grand house with a formal entry hall, square rooms with high ceilings, superb light, and acres of wall space.

Warren a
he's not
nearly a
organiz
a collect
as his wi
she dem

It was in such good condition that
first the new owners did little mo
than remove the brown wallpap
and refurbish the dining room. Sin
then, with the assistance of designe
Janet Rogers and Joseph Perri, ove
seen by Debra Lehman-Smith, the
have redone the first floor. They re
painted the walls a soft gray that
kinder to drawings than white; in
stalled built-in cabinetry in the li
brary; and installed new lighting i
the living room and the library, a tas
that required demolition and re
placement of the ceilings. A discree
refinishing of the moldings and doo
frames allowed the old house to com
through. The floor plan, includin
the Prohibition-era gambling room
in the basement, was left intact.

Warren's collection of American
furniture embodies history of a more
conventional sort. Brought up in
Delaware *(Continued on page 157)*

A Claes Oldenburg soft potato plays off against a tall clock, c. 1790–1800, *opposite. Above left:* A Jasper Johns hangs over the bedroom mantel, a Matisse to the right. *Left:* In the library, drawings by Redon and Cézanne and sofas covered with Jack Lenor Larsen silk. The table in the foyer is from Boston, c. 1825.





Decorator's Holiday

At her Southampton house, McMillen's Betty Sherrill puts aside fabrics for family and flowers

By Sherrye Henry

Photographs by Karen Radkai



BETTY SHERRILL OPENS THE DOOR T the capacious Victorian house bui for Secretary of War Elihu Root i Southampton at the turn of the cer tury. "He named it Mayfair," she say apologetically. "A little pretentious don't you think?"

That remark tells worlds about th president of McMillen, who joine the New York decorating firm in he early twenties and helped engineer buyout of the company five year ago. As much as Sherrill respects ag and durability, she abhors affecta tion; what she values is less the fac her house shows to the world tha the living that goes on inside.

Sherrill is a nester. She'd prefe sharing pictures of her towheade grandchildren to discussing fabric and would rather spend weekend adding to her 20,000 daffodils tha upgrading her furniture, most o which came with Mayfair when she and her husband, Virgil, bought it in 1958. She describes the house in terms of use rather than appearance. "One room deep, to catch the breeze," she says, keeping up a running commentary as she leads a tour. "Two ways to get out of every room, so you never feel trapped," passing into the blue and white dining room. "So many places to eat—the open porch, the covered porch, the pool, the kitchen," looking out the window toward Agawam Lake.

Only when outside does she talk about layout, texture, and color. "The Victorian garden is arranged like separate rooms," she says, "with walks that lead you from one to another." She moves from the Victorian garden with its masses of peonies, phlox, astilbes, and iris to the azaleas and viburnum that flourish under the towering maples. A rose garden catches the sun close to the driveway,

Betty Sherrill with her grandchildren, *above left,* at her Southampton country house, Mayfair, a Victorian landmark, *left,* built by Carrère & Hastings in 1899 for Elihu Root. *Opposite:* In the front hall a black lacquer Victorian chair from Sherrill's collection stands beside a table skirted in fabric from Cyrus Clark. Rug and stair runner are from Stark. Details see Resources.



Sherrill and her family live with the furniture that was in the house when they bought it

while shades of purple—wisteria, hydrangeas, and lavender—congregate around the kitchen entrance.

The gardens are Sherrill's first stop on Friday evenings, after the trip from the city. "I love to pull weeds," she says, confiding that she would as soon be known as a "frustrated gardener as a decorator."

Today is an important day for Sherrill. After a six-year stay her son's family is resettling nearby, and she is in Southampton to oversee the movers—and to reclaim her house. "I'm going to miss them," she says as she surveys the piles of toys and clothes, "but I'm getting a little old for all the noise. They don't have a pool, though, so they'll come over and swim with me."

It is partly because of her children that she joined McMillen in the first place. She says she "needed to pay for Nanny MacKenzie," who stayed with her for forty-five years. Although Sherrill's family didn't speak to her when she first went to work—"they thought I was taking someone else's job away"—she thinks that decision has been her salvation. In her late twenties she began to have major health problems. "I was so busy—clients actually called me in the hospital—that I didn't have time to think about it," she recalls.

It was during one of these illnesses that she cemented her future. Eleanor Brown, the legendary founder of McMillen, had not yet picked a successor to run the company, which she proudly described as the coun-



The living room's sunny color scheme, comfortable furniture, and cotton curtains from Kravet Fabrics reflect the informality Sherrill has nurtured at Mayfair. Despite her long career as a decorator, she explains, "I don't like a country house to be all fixed up."



"I love to pull weeds," says Sherrill, adding that she'd as soon be called a "frustrated gardener as a decorator"



try's "first professional full-service interior decorating firm." Sherrill remembers, "She wrote me a note when I was sick and said she didn't want to live if I wasn't across the street—I was like her daughter. Everybody was asking then who was going to be president of McMillen. So I said, 'I'll just go across the street and tell Mrs. Brown I'll be president.'"

As Sherrill reminisces about her sixteen years' carrying on Eleanor Brown's legacy, the telephone rings. After a short conversation Sherrill returns. "Mrs. Brown just died," she says quietly. "She died gently—went to sleep at the age of one hundred." Brown, who *(Continued on page 155)*

In the kitchen, *above*, an original stove and a modern pedestal table look equally at home. *Left:* Beds of lilies, balloon flowers, and annuals border the pool. *Opposite, clockwise from top left:* Outside the dining room clematis climbs the stand of an antique bird feeder. Inside, blue and white porcelain hangs over a fireplace surrounded by antique delft tiles. Stephen and William Sherrill in the garden. Betty Sherrill on the terrace.











Collage of a Lifetime

Feathers, parchment, and threads texture the world of artist Lenore Tawney

By Margot Guralnick

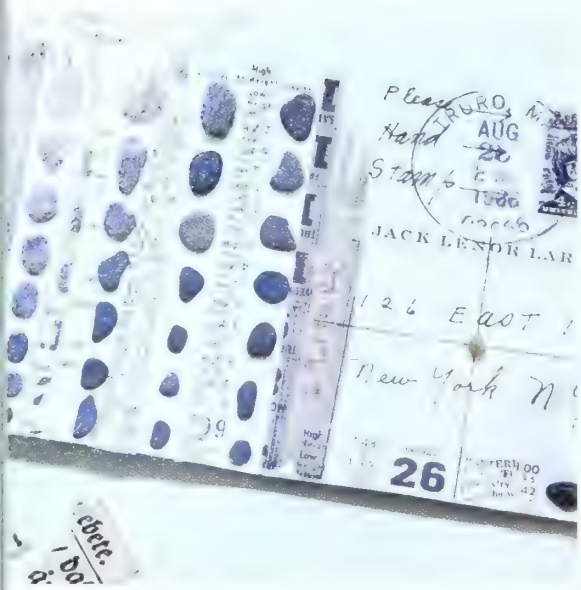
Photographs by Eric Boman





Lenore Tawney, *above left. Above:* Wooden gears crown a chest, and a Precolumbian shell tops a tailor's dummy next to an African stool. *Left:* Rows of embellished hat blocks.









Tawney approaches the myriad objects in her New York

IN CRAFTS CIRCLES LENORE TAWNEY HAS TAKEN ON the aura of a living saint. "Everything she touches is transformed into art," asserts a Swiss curator. "The tiniest fragment of nature, in Tawney's hands, is endowed with content, with symbolism, with spirituality," writes the director of the American Craft Museum in New York. "To meet her," I am told by a friend, "is a gift."

Tawney herself, at the age of eighty-four—serene, catlike in appearance, and given to leaping rather than walking across a room—doesn't disappoint. Visitors leave their shoes at the door of her vast all-white live-in studio on the fringes of Manhattan's Garment District. Wearing white leggings and a homemade saffron-colored tunic that matches her hennaed hair, she looks radiantly ageless. She speaks in an inviting whisper and approaches the myriad objects around her with wonderment, as if she had very little to do with their being there.

"Isn't this beautiful?" Tawney asks, picking up a parchment-covered box that contains the backbone of a tiny bird. Above our heads chairs dangle from the ceiling. One is shrouded behind a square womblike sack o diaphanous gold silk. Baby-size beaded moccasins ar perched on a windowsill, along with a miniature duck de coy wrapped in paper with fragile ripped-paper feather and several small parchment bundles simply identifie as "potions." Tawney shakes an oval vase made by ceram ic artist Toshiko Takaezu, a dear friend, and it makes rattling noise—"a message to the unknown," she says. bird's wing lies on top of a pile of envelopes near the doo as if it arrived with the morning mail. Pages from ol books, many in foreign languages, are layered across he table, on which an "homage to tea," of Chinese gold-lea prayer paper and used tea tins, is in progress. "When I'm working, whatever I want is always within reach," say Tawney. "It really is amazing." She works in volume tucked inside the partially opened drawers of an array o old wooden cabinets, chests, and scientific instrumen cases are hundreds of cryptic collages made of, amon other things, pearl buttons, feathers, thick braided rope whale's teeth, Indian spices, and bowls of water that re quire continual replenishing. What is not on view is th work that made her famous.

In the 1950s and '60s Tawney was a art world renegade—the weaver who al most single-handedly provoked a revo lution in fiber art by breaking away fron the rectangular boundaries of the loom





Tawney, *left,* works on one of her *Cloud* sculptures next to a three-legged stool by Wharton Esherick. *Above, from left:* A 1966 postcard to Jack Lenor Larsen; a still life of parchment-covered fruit on a stack of rare books; a collage-filled scientific instrument case on an antique Windsor chair. *Opposite above, from left:* The worktable strewn with scraps of old printed pages; a Japanese chest holding pottery by Toshiko Takaezu; one of Tawney's shrouded chairs, 1985. *Opposite below:* Collages nest in drawers.







wonder, as if she had little to do with their being there



Disregarding the traditional rules of her craft, she elevated weaving from the safe utilitarian realm of place mats, ponchos, and wallhangings to compelling dynamic sculpture. In her hands, weavings undulated and spiraled and brazenly bared their unwoven warps embellished with feathers, shells, and braids. Today the fact that Tawney's towering abstract forms and large-scale tapestries textured with knots and shaggy fringe look familiar is testimony to her wide-ranging influence. ("Lenore Tawney: A Retrospective," organized by the American Craft Museum, is on view through July 21 at the Renwick Gallery in Washington, D.C.)

But Tawney didn't start experimental weaving until she was forty-six, and for the past fifteen years, with characteristic late-bloomer aplomb, she has left weaving behind to explore new directions. Her recent work in-



cludes boxed collages à la Joseph Cornell, a series of festooned wooden hat blocks that line shelves like headhunter's booty, and enchanting doctored postcards and small-scale collages that convey messages like "Your glance scatters leaves." Since 1977, Tawney has also been suspending thousands of knotted linen threads from expanses of canvas to form what she calls "clouds." The first, completed in 1978 as a government commission for the lobby of the Santa Rosa Federal Building in California, came "like a vision" in the midst of a terrible drought. Tawney collects objects with fetishistic power, from Precolumbian textile fragments to Tibetan prayer beads, and like these talismans, her art is intended as a mystical offering to the world.

Born in Lorain, Ohio, where her father worked in a steelyard building lake boats and her mother taught her to embroider, Tawney didn't *(Continued on page 155)*



Measuring linen threads

Gilded Chinese-style corner chairs, *right*, a French daybed, and a sofa and chair covered in Italian damask are grouped invitingly in one corner of the loft's main living and working space. Tawney's parchment-covered miniature decoy perches above the table. *Above:* A devotee of Siddha yoga, the artist keeps a copper-frame meditation pyramid in her bedroom.



g thousands of knots is one of her forms of meditation



...n Villa's house... ...Saint John, ...an early 19th ...w lit the parade ...ables a focus for ...living room, *below*. White linen covers Louis XV chairs, Villa's copper palm frond rises in a corner. Details see Resources





Bayou Baroque

In a tiny Greek revival house, designer Mario Villa displays his romantic touch. By Mimi Read

Photographs by William Waldron





N A QUIET RESIDENTIAL SECTION of New Orleans there are a few noble white-pillared plantations at have been spared by the fates. hese eighteenth-century houses ng to the banks of Bayou Saint hn, and with their louvered shut-rs and wooden balustrades, they ve a long-settled classical air.

The neighborhood itself, known Faubourg Saint John, is an unpre-ntious offbeat place, cozy rather an haughty. Blocks of lookalike ttages sport gingerbread trim, nsets daub the sky in fierce hot nks, Spanish moss—less common an it used to be—drips from the tall ve oaks, and at night lamplight om the houses quivers on the sur-ce of the meandering black bayou.

It is in this context that the exuber-nt young furniture designer Mario Villa has chosen to live, tucked into a small 1840s Greek revival cottage—a tiny temple, really—between two grand antebellum plantations. It's perfect for him. After all, he's a sensualist at heart, a relentlessly enthusiastic ransacker of history who craves opulence yet despises pretension. "Can you believe," he asks in his charming Latin-flavored accent, "I am lucky enough to live here?"

Villa's family was exiled from their native Nicaragua in 1979 during the Sandinista revolution. At that time, Villa was leading a pleasantly bohemian existence in England and France. When he arrived in New Orleans, it felt tropical and decadent, like home, so he stayed, studying anthropology and later architecture.

"I found myself in the melting pot, but I was not melting," Villa says. "I was forced to create my own little world. When your identity has been shaken, you look into yourself and say, what do I like?" The house on the bayou is the latest answer to Villa's own existential question. It also represents his coming of age.

At thirty-seven, Villa is an internationally acclaimed designer. His cop-



New Orleans felt tropical and decadent, like home, so he stayed

rench doors invite sunlight, breeze, nd watery shadow from the bayou into ie Venetian red living room, *opposite*. *bove:* At the other end of the room, illa's signature bench, tables, and mps complement his collection f antique furniture and religious art. *ight:* Mario Villa with one of his culptures on the deck of the house.

per-shaded lamps and sculptural neo-Roman furniture and accessories—smart, minimalistic, raw-steel creations dressed up with gleaming brass swags, columns, lyres, and other historical motifs—are sought after by collectors and celebrities from California to Europe. His clients include Karl Lagerfeld of Chanel and Princess Caroline of Monaco.



"I took a normal house and reinvented it"

These days, choice commissions—and design awards—are rolling in.

This was not always the case. Seven years ago Villa was the owner of an obscure New Orleans art gallery on the verge of financial collapse. And Villa himself—although he had drawn and sculpted since childhood—was completely unknown as an artist. In 1985 he turned to designing furniture to pay the bills. His first piece, a glass-topped table supported by verdigris metal figures of a man and a woman on horseback, was strangely naive, yet strangely sophisticated. When it was displayed at the Contemporary Arts Center in New Orleans, Villa was commissioned to produce five copies. Within a few months he had created an entire line of furniture stamped with his humor, his obsessions, and his far-ranging knowledge of art history.

Success gave Villa his house on the bayou, which he bought about two years ago after considering living in the Garden District (too serious) and the French Quarter (too touristy). "I took a normal little house and reinvented it," he shrugs. "To me, it's a very romantic space where you just want to sit in a chair and love somebody. That's exactly the effect I wanted." Its porch is shielded from the street with old torn awnings and a thick Mexican creeper vine. It's a quiet place—a fixed center in a world of crazy vicissitudes.

Inside, the house feels as voluptuous and whimsical as an opera set. The front entry gives way to six high-ceilinged rooms, stacked one behind the other and connected by a lateral gallery. Although Villa didn't make many architectural changes, whatever minutes he gained by leaving the walls and ceilings in place were easily lost in the decorating.

On the surface of every wall, he had a field day with textures, finishes, and artful gouging techniques. The two front parlors were painted Venetian red, then rubbed with rags and sponged with watery terra-cotta slip. The results are streaky, primeval-looking, cracked in places. They also serve as good backgrounds for Villa's art collection—portraits of stern, staring royals and doges in ornate centuries-old frames.

Mixed in with the inventory of Precolumbian artifacts and faded European antiques, Villa's own furniture holds its own. The contrast between, say, a serious Louis XIV armchair *(Continued on page 155)*



Villa wraps raw steel candlesticks, *above left*, with bronze dragonflies and leaves. *Right:* An air of tropical whimsy pervades the master bedroom, where the walls are stripped to reveal scarred plaster. The bed is Villa's "winged victory and royal palm" design. Alabaster panels adorn his metal screen. The temple cabinet conceals a computer. Purple fabrics are from Nobilis-Fontan.





Fireplace surround of tiles in undulating Copacabana patte enlivens the living room. Ab the mantel, Richard Artschwa *Sailors*, 1966. *Opposite left:* Ste banister fabricated by Paul Geshlider, vitrine with 1950s kitsch head planters. *Opposite right:* Samson Walla, the owners' two-year-old son, pe through a pane in his bedro door. Details see Resources.



Reframing the Fifties



Two young L.A. architects transform a New York town house into a haven for mid-century modernism



By Martin Filler

Photographs by Todd Eberle





The architects' bar/stereo unit, *above*, separates the dining room and kitchen. *Left:* Fiberglass panels in the new enclosure housing the kitchen. *Opposite below:* In the dining room, Gio Ponti table and chairs from 1949 are arranged beneath a starburst chandelier from the old Los Angeles Statler Hilton. Richard Prince's *Untitled Gang No. 1*, 1981, above sideboard at right. *Opposite above:* Hickory flooring leading from dining room to living room is accented with ebonized squares. Cone chairs by Verner Panton, 1959, sofa by Vladimir Kagan.

ARCHITECTS OFTEN fear art as something that will distract attention from their own work, while people who display art often want architecture to be as neutral as possible. But since the unprecedented art boom of the eighties, a new generation of architects and patrons has shown greater awareness of how art and architecture can enhance each other. One young architect who is building a strong reputation as a sympathetic creator of settings for art is Christian Hubert, whose previous work includes New York lofts for artists Francesco Clemente and David Salle. Now based in L.A., Hubert and his partner, Andie Zelnio, together have designed a jointly owned SoHo gallery for dealers Leo Castelli and Larry Gagosian and exhibition installations for the Whitney Museum of American Art and the Los Angeles County Museum of Art.

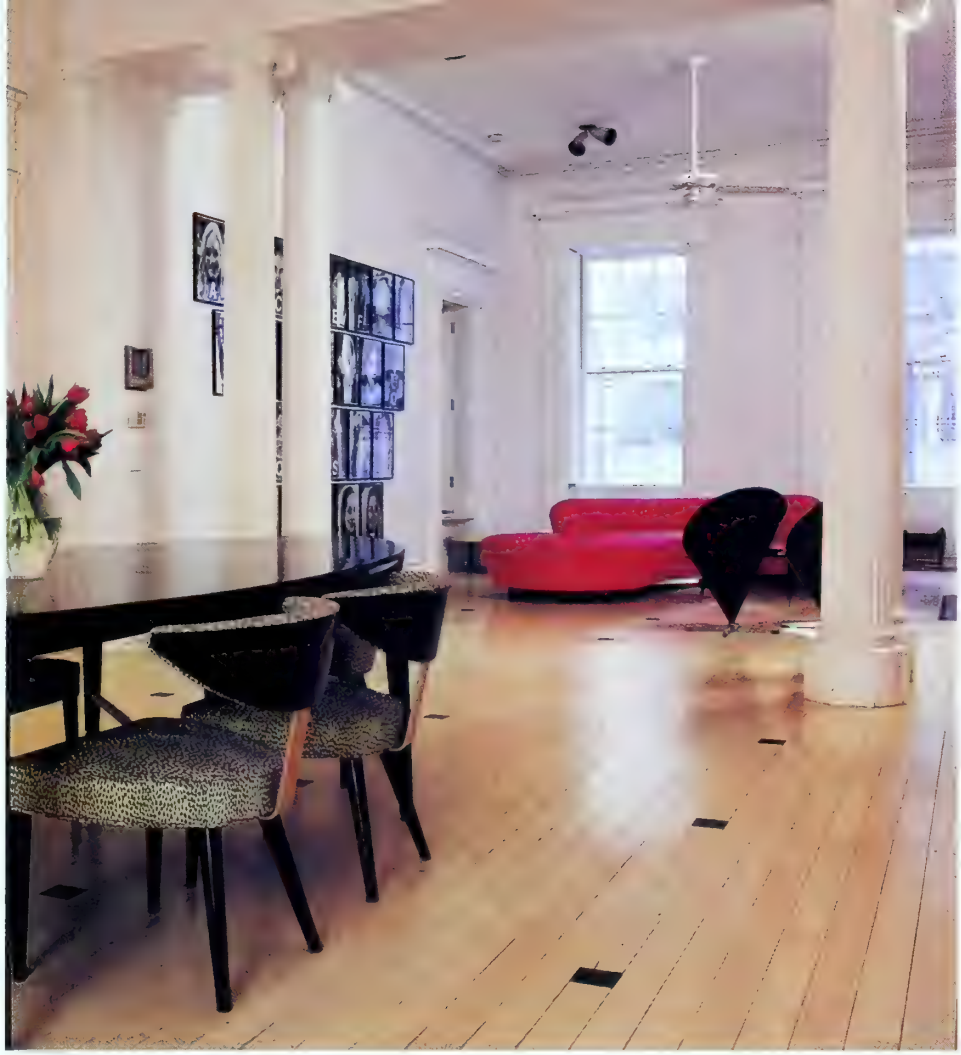
Recently they were asked by a young New York art world couple with one small child to combine and renovate two apartments in a handsome 1838 Greek revival town house in Greenwich Village. Douglas Walla, owner of the gallery Kent Fine Art, and his wife, Jill Sussman, director of the Marian Goodman Gallery, had seen the David Salle loft and felt an immediate stylistic affinity. Like Hubert and Salle, both Walla and Sussman are enthusiasts of 1950s furniture and design, especially the more exuberant examples of mid-century modern that need generous spaces in which to achieve their full sculptural potential. Thus it did not seem inappropriate to either the architects or their clients to create a glamorous fifties-style duplex despite the exceptionally elegant classical proportions and detailing of the parlor floor of the house, which others would have taken as the unquestionable cue for a more reverent historical approach.

Nonetheless, Hubert and Zelnio were highly respectful of the land-

ark elements that had survived de-
des of neglect. They replaced
ldings, restored the two pairs of
hic columns separating the former
nt and back parlors—now the liv-
g room and dining room—and
en added a frieze of bas-relief putti
ove that graceful colonnade. But
ere period components no longer
isted, the architects were encour-
ed to take full liberties, epitomized
the flamboyant new fireplace sur-
und in the living room, faced with
rant op art tiles and topped with a
ek surfboard-shaped mantel of
lished black granite. Neither in di-
gue nor discord, 1830s and 1950s
ide by each other effortlessly to
eate a very 1990s interior.

The sophisticated new surface fin-
hes were worked out by architects
d clients in close collaboration:
tchen cabinets of ebonized ash
bbed with white pigment; imita-
n bird's-eye maple paneling in the
aster bedroom and the guest room/
udy; and vividly colored glass tiles
each of the two
athrooms. But the
ost impressive part
this project lies in how the archi-
cts joined the two original flats to-
ther with irrefutable logic. It now
ems as though this seamless flow of
ace must have been that way from
e very beginning.

The most audacious decision was
enclose a terrace on one side of the
ck part of the house and to roof it
er, forming a dramatic atrium-like
ace rising the full height of the du-
lex. Walled with beautifully de-
iled panels of glass and translucent
berglass that recall Japanese shoji,
at enclosure also contains the new
airway leading from the main floor
p to the master bedroom suite and a
uge deck on the story above. Save
r the original wooden shutters in
e living room, there are no window
overings at all in these interiors.
renched with light, the rear por-
ons of the house look thoroughly
ontemporary as well as more than a
it Californian, since so much Amer-
an design of the fifties was influ-
nced by ideas originating on the



The 1830s and 1950s glide by each other effortlessly





West Coast. This scheme would be just as much at home in the artsy Venice district of Los Angeles, which is just fine with Doug Walla, who grew up in California.

Because they are professionals, the owners have a relaxed approach toward art. The unpretentious way in which they have arranged offbeat works by such cultish painters as Francis Picabia and Richard Artschwager is far less obsessive than the habits of many other collectors. Perhaps as a result of their being dealers, neither Walla nor Sussman considers the placement of a piece as eternal. For example, their fine early Artschwager, an engaging four-panel painting entitled *Sailors,* is now on loan to an exhibition, yet the wall on which it usually hangs—over the op art living room fireplace, which appears to be aflame even when it's not—doesn't suffer as a result. In fact, the owners have left several large wall areas blank, refusing to fall prey to the horror vacui that some collectors hope will save them from being stigmatized as amateurs.

The fun-loving but ultimately thoughtful attitude to domestic living that unites the spaces marks this house as thoroughly of the moment. Despite an affectionate embrace of fifties styling motifs, the equal respect for the parts that somehow survived for more than 150 years in a city notoriously unconcerned with its past is worthy of architectural preservationists. This spirited dwelling bears the burdens of time very lightly indeed and allows those who live in it the luxury of forming their perspectives as befits their artful outlook. ♠

Editor: Heather Smith MacIsaac

A relaxed and fun-loving attitude unites the interiors



In the master bedroom, *opposite,* Francis Picabia's 1941–42 oil, *The Brunette and the Blonde,* hangs over a marble fireplace set flush into the wall. Leopard-spot carpet from Einstein Moomjy and bedcover are echoed in storage wall doors of imitation bird's-eye maple. *Above left:* Fieldstone fireplace in child's bedroom. *Far left:* Elliptical steps in living room lead up to guest room/study. *Left:* Owners devised antic tile pattern for child's bathroom.



Finding New Harmonies

Designer Didier Gomez composes a medley of styles and cultures

By Christopher Petkanas

Photographs by Thibault Jeanson





The sofas and coffee table in Didier Gomez's salon are his designs available from First Time, Paris. The webbed armchairs are from the 1940s, as is the wrought-iron and stone console below a 1950s Emile Baer painting. Sconces made by Jacques Adnet in the 1930s flank the mirror. Details see Resources.



BACH OR BALUSTRADES? SCHUMANN OR sofas? Fifteen years ago Didier Gomez could have gone either way—concert pianist and opera singer or decorator and designer. Ultimately, when it came to choosing a career, the latter proved more seductive. Yet Gomez, who was born in France in 1954 to a French mother and a Spanish father, still feels the resonance of his years as a student at the Stuttgart Conservatory of Music and Theater. He cannot look at a room today without seeing and evaluating it in musical terms.

"An overdecorated house or apartment is like an opera by Bellini," Gomez explains, "a spectacle that immediately makes you say wow but leaves you with nothing more to discover after ten minutes. I prefer the operas of Mozart, just as I prefer the rooms of Jean-Michel Frank and John Dickinson. The first time you are exposed to them they seem very easy, and you think you've got it all and understood them. But the more you listen and the more you look, the more you learn and the more pleasure they bring."

"I feel as suffocated in a house where everything is Louis XVI as I do in one that is all modern"





Didier Gomez, *above*, beside a Georgian column. *Top:* In the library a Gomez sofa with a 1930s African-inspired drawing by André Maire and a 1940s armchair and vase. *Left:* Otto Wagner chairs beside a Gomez table. Sconce by André Dubreuil. *Opposite:* A blond wood Gomez table with a tapered ceramic table by sculptor Eugène Brunelle.

Didier Gomez could also, of course, be describing the rooms of his own Paris apartment, 1,700 square feet in a nineteenth-century building behind the gilded dome of Napoleon's tomb. Virtually silent details and unannounced subtleties are part of his cool and linear signature style, which he identifies simply as "contemporary with historical or cultural references." An antimacassar laces up the back of a 1940s armchair in his library like a pair of sailor's pants, and walls are almost subliminally layered with five coats of paint, from white to sienna, then sealed under a gossamer film of wax. When the rooms are warmed with sunlight, the effect is slightly golden, vaguely pink—though as Gomez relates enthusiastically, most of these refinements are lost on everyone but himself. "The only thing I want people to notice about this place is that it's simple, relaxed, and comfortable."

With energy and assurance, Gomez tosses in unequivocally modern furnishings with objects, art, and furniture from widely separated—and only superficially mismatched—periods and cul-



tures. "The most fundamental notion of our age," he holds, "is the notion of mixing, of combining to achieve a kind of poetry." In one corner of his salon a rather severe stone and wrought-iron console from the 1940s holds two sixteenth-century Spanish terra-cotta pots, a menacingly scabrous branch of bronze from the last century, and a 1950s openwork ceramic bowl braided like rope. Above the console hangs an enormous painting of three voluptuously round and fleshy women frolicking with a horse. While the picture could have been done anytime from 1650 to yesterday—and therein lies its charm for Didier Gomez—it was in fact painted forty-four years ago by Émile Baer, a French artist known for his cycloramas on glamorous prewar ocean liners.



"Just as a person is composed like a collage—of his childhood, his personal taste, his travels—so it is with the place in which he lives," Gomez says. "I feel as suffocated in a house where everything is Louis XVI as I do in one that is all modern. My idea is to give a place a historical base with its own patina for the sort of basic contemporary furniture I design myself. Whether the job before me is a house, an office, or a factory, I always work for a balance between the past and the present. By playing with different materials I also like to suggest contrasts between rich and humble, masculine and feminine."

Moving into the seventh arrondissement flat almost two years ago, Gomez set out to assuage his disappointment at not having the one huge room he originally wanted. This he did by removing the French doors *(Continued on page 156)*

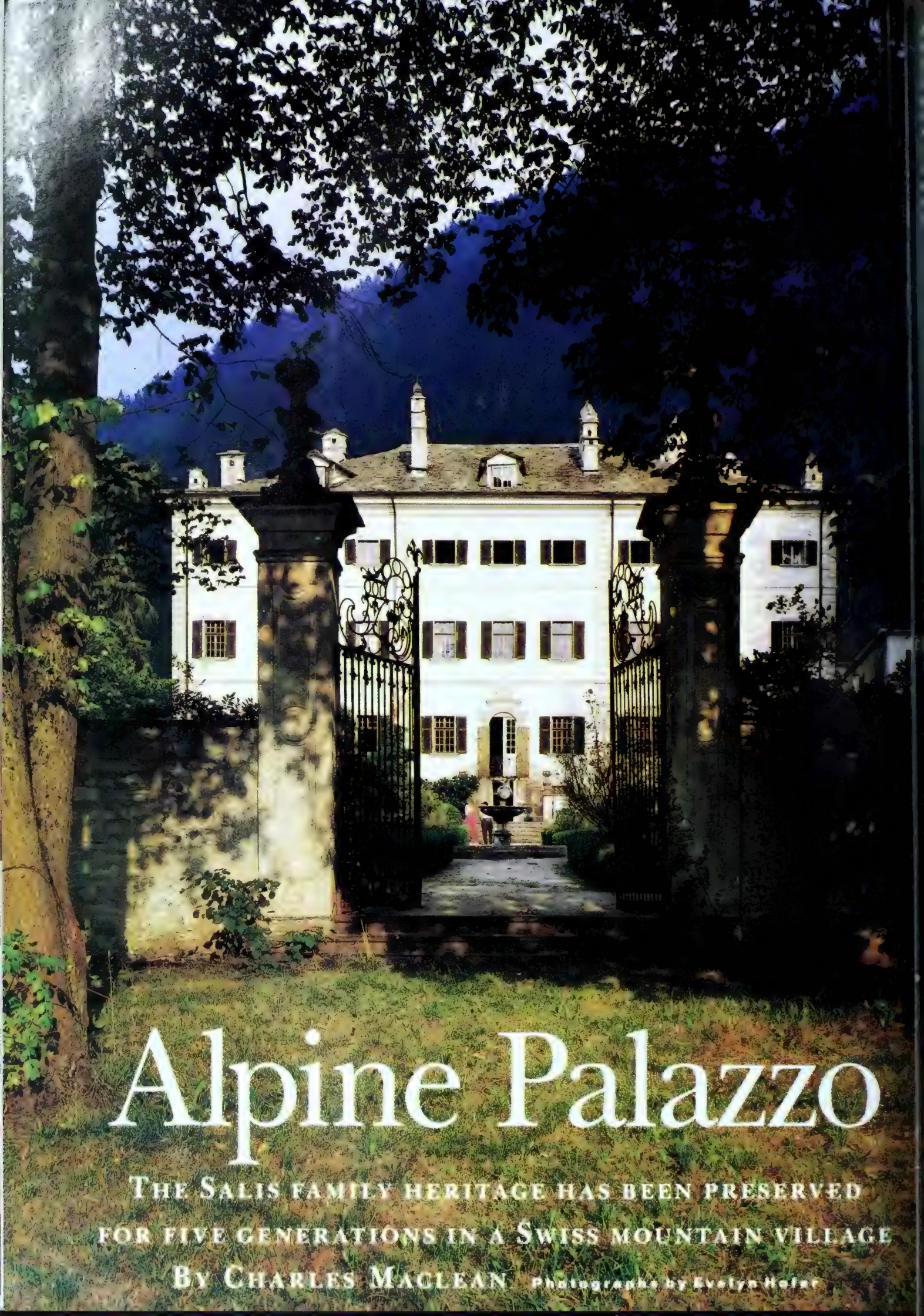


The bedroom walls, *right*, are in the same Manuel Canovas cotton duck used for the curtains. The table lamp in the foreground is from First Time. *Above:* Trompe l'oeil bird's-eye maple in the dressing room is the backdrop for a sycamore armchair by Christian Liaigre, a standard lamp by Gilles Derain, a chrome and glass Eileen Gray table, and a Japanese stool.

He sees his subtle details in mus



s: "An overdecorated room is like a Bellini opera. I prefer Mozart"



Alpine Palazzo

THE SALIS FAMILY HERITAGE HAS BEEN PRESERVED FOR FIVE GENERATIONS IN A SWISS MOUNTAIN VILLAGE

BY CHARLES MACLEAN Photographs by Evelyn Hofer



ately façade of
o Salis, *left*,
ed through its
ht-iron entrance
Right: In the
hall an 18th-
y Murano glass
elier complements
walls washed
nk and green
ange with the
f morning light.



UNDER A CROWN of wild peaks, Palazzo Salis stands at the edge of the tiny village of Bondo looking out across herb- and flower-filled meadows to where the Val Bregaglia declines gently into Italy. One of the loveliest glens in the canton of the Grisons, steeply wooded, strewn with bucolic villages and crumbling watchtowers, the Bregaglia was a popular route through the Alps from Roman until Victorian times. It has long since lost favor to more expeditious passes, and its reclaimed seclusion now fosters an air of sleepy enchantment. At the gates of the palazzo, an eighteenth-century nobleman's maison de plaisance that time passed over, one gets a sense of entering the citadel of some lost mountain kingdom, a Swiss Shangri-la.

It's an illusion that Charles and Carolyn de Salis do little to dispel. With family and friends they've been summering at Bondo—as they refer with seignorial simplicity to the palace—since Charles inherited it from his father more than thirty years ago. Apart from bringing the plumbing firmly into the twentieth century, they have changed almost nothing. The house, which lies in perpetual shadow a quarter of the year, is only habitable between late May and early October. When, three years ago, the Salises decided to extend their welcome to paying guests to help meet the growing cost of upkeep, the family tradition of leisurely summer house parties proved the ideal way to share with a wider circle their own enjoyment of the palazzo, its romantic history, and the restorative climate of the Bregaglia.

The house was built between 1773 and 1776 by Count Peter de Salis, great-great-great-great-grandfather of the present owner, as a cool refuge from the summer heat of northern Italy. The English-born Salis, recently made governor of the Valtelline region where he had his main residences, wanted his mountain retreat to be constructed in a suitably impressive Italian palatial style. Although the roof had to be of local design to withstand the weight of snow, sterner climatic imperatives were ignored since the house was not intended to be lived in during the winter. In contrast to the small, dark, wood-lined interiors typical of most Swiss houses, Palazzo Salis's thick stone walls and marble and granite floors (which keep out the heat rather than the cold) made it possible to create light, generously proportioned spaces of a magnificence unexampled in the Grisons.

Charles and Carolyn de Salis, *above,* with three of their daughters—Julia, Theresa, and Frances. *Below:* A Palazzo Salis house party sets off on a hike through the Bondasca valley. *Opposite:* In the Chinese Room, 18th-century Japanese screens hang above fanciful scenes of the Orient painted by Milanese craftsmen, who also created the parquet floor. The corner room is used as a private spot for letter writing.



"In short," Count Peter de Salis dutifully wrote to his father in England, on December 22, 1773, "I flatter myself that what will be spent and done at Bondo will encounter your approbation, as I assure you I have no other ambition." Their lengthy correspondence throughout the project—which his father helped finance—has survived, providing a fascinating step-by-step account of the building's genesis. Count Peter shared with his father all the familiar frustrations and anxieties of construction. Whether it was the workmen using unseasoned timber on the roof, the questionable design for a balustrade, or the scarcity of reliable locks (his father had to send a supply from England), he was passionately concerned about every last detail. There were the inevitable setbacks, including a mysterious fire that almost razed the entire building, but in his last letter home he declared himself well satisfied, finding his new palazzo "by much the best house in this whole country."

His boast would be justified by the central staircase alone, which Count Peter likely designed himself. Made of solid granite, it soars through three stories with open landings that span tall deep-set windows like bridges, allowing streams of sunlight to flood the hall from above and below. The fuguelike play of light on walls washed pale green and pink is taken up by a gracefully ornate Murano glass chandelier that gives a taste of riches to come.

In the principal rooms, the stuccowork ceilings, plaster cartouches, and decorated stoves are by Domenico Spinelli, recommended to Count Peter as "one of the best stuccators of the Milanese." An enormously fat man who agreed to work at Bondo for less money because of the





cool enabling climate, Spinelli spun nymphishly delicate confections that have none of the overblown quality of their German equivalent. The blithe coupling of asymmetrical profusion and formal harmony in some of his designs reflects—as does the exterior of the house, unadorned except for a baroque carving over the front door—the incomplete transition from rococo to neoclassicism that gives the palazzo its ambivalent air of a well-ordered fantasy.

Robert de Montesquiou, the Belle Époque dilettante and one of the people who inspired Proust's character Baron de Charlus, visited Bondo in 1909 and thought it would make an ideal setting for a mystery novel. "It is full of old stuffs and old portraits," he noted, "and under its ceilings stuccoed with colored and illuminated flowers and birds, great stoves rise up, round which march a procession of dwarves, and beds which seem towers of faded material. There are chests still full of the finery of the eighteenth century."



The description might have been

The garden room, *left*, where family and guests gather before meals, is furnished with a wicker chaise positioned to take in views of the garden and the surrounding Alpine meadows. *Above:* Count Peter de Salis, in a 1776 painting by T. I. de Span, built the palazzo as a summer refuge.



The palazzo is an eighteenth-century nobleman's maison de plaisance that time passed over

tten yesterday. Obscurely invit- the high canopied beds are cov- d in the same faded damask; a ection of commedia dell'arte fig- nes (Montesquiou's "dwarves") l parade around the ledge of a nelli stove—nobody can remem- who put them there or why—and old traveling chests remain ffed with period costumes, as if an lier house party had simply for- ten to unpack.

We're still coming across amazing ngs," Carolyn de Salis remarks as wander through the house like e travelers. In the Red Drawing om I succeed in tugging open a re- tant drawer in an impressive reau Mazarin. Shrieks of delight m my accomplice. A sad bouquet desiccated roses held together by le—Carolyn swears she's never n it before—releases its dusty nt, conjuring up some disappoint- English governess, a Miss Havi- am of the mountains.

Original Georgian flock wallpaper ported from England, French fur- ture (much of it made specially for e house), portraits by local Grisons tists, and Italian architectural de- iling reveal the vigorous eclecti- sm of an ancient European clan. he Salises have no difficulty tracing emselves back to the twelfth centu- , when the family moved to the regaglia from Como in the north of aly. "Before that," Charles de Salis dmits, "one's never quite certain ow generations fit." The first Count e Salis was created in 1748 by Fran- s I, the Holy Roman Emperor who arried the formidable Maria The- esa of Austria. Loyalty to the Habs- rgs, a tradition of raising a Salis egiment for the kings of France, nd strong English connections rough marriage helped the family eep a cosmopolitan, pan-European utlook without sacrificing its sturdy regaglian roots.

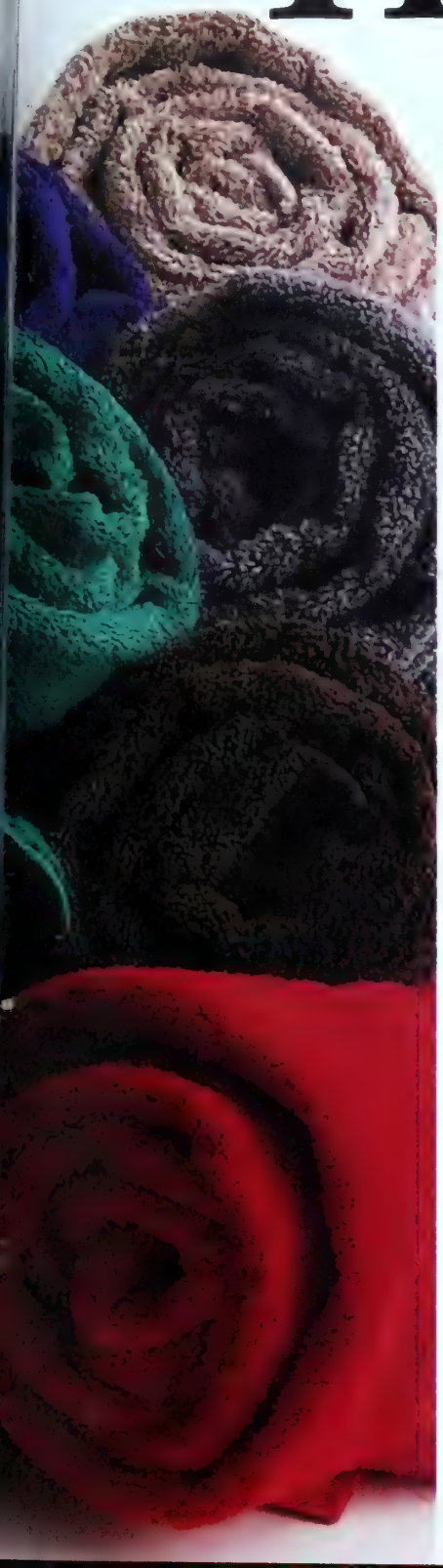
Charles de Salis, who served in the cots Guards and now farms in Som- rset, feels equally at home in France nd Switzerland. England's last enuine count, he enjoys the cer- monious *(Continued on page 157)*



The baroque vaulted ceiling of the Green Bedroom, *above,* is a tour de force of 18th-century stuccowork by Milanese craftsman Domenico Spinelli. The canopy bed was made locally and is original to the house. *Opposite above:* Spinelli's decorative confections in the Red Bedroom, including the towering stove, seem no more extravagant than the 18th-century flock wallpaper from England. The canopy bed, like its Green Room counterpart, is hung with damask for warmth. *Opposite below:* A house party dressed in Swiss period costumes found in the palazzo.



27x55 inches of pure pima loops. $14



It's a strange world. You can take just a small amount of that super-soft cotton known as pima, blend it with 95% ordinary cotton and still label the towel you make from it pima cotton.

That's how many pima products in this country are made.

Only a few towels in this entire country have pure pima loops. The one most like ours is $18.

Not this one. Every one of its 936,768 loops is 100% pima. Unusual in any towel. Even more unusual in a $14 towel.

Quality in every item.

Like our pima towel, every item in our new bed and bath catalog is *built better.* Our percale fitted sheet has a 12″ pocket that fits the new fatter mattresses. Our flat sheets and comforters are cut more generously than you'll find elsewhere. Kids' sheets are 200-count, a rarity. And even quilts are handsewn with five to six stitches per inch.

The best part: low prices every day.

We all know that the "sale" price on most domestics is the real price.

The original price is artificial, jacked up to leave room for reduction during White Sales.

We cut all retail ad allowances out of our original prices. And keep margins low—to give you prices equivalent to or below White Sale prices *right from the start.*

We believe you will find the way we do business an intelligent alternative to the White Sale.

SEND OR CALL FOR
The Summer Issue
OF OUR NEW BED & BATH CATALOG
1-800-345-3696

Coming Home with LANDS' END™ DIRECT MERCHANTS

Dear Coming Home: please send me, free, your new bed and bath catalog.

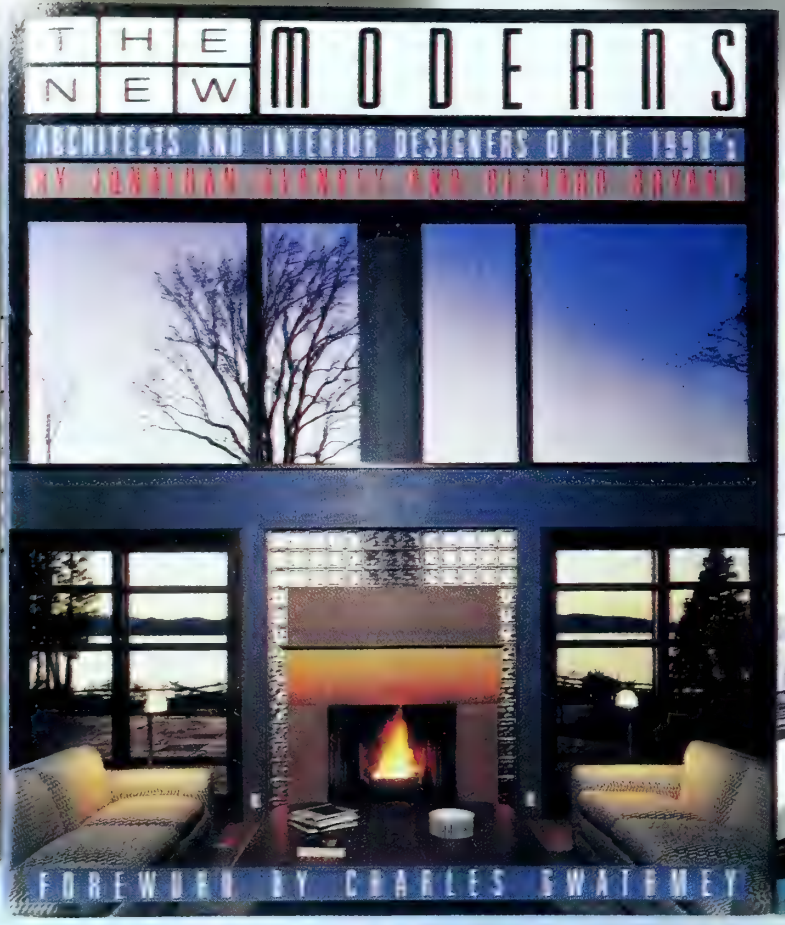
Name_____

Address_____

City_____ State_____ Zip_____

Coming Home, Dept. HH05 **Dodgeville, WI 53595**

©1991, Lands' End, Inc.



ANNOUNCING
THE LOOK OF THE NINETIES



Discover the style that is liberating international design in this lavishly illustrated volume – at a 20% saving.



If you dream of a life and look free from clutter... if you want to explore the new houses and interiors that are causing a sensation in design internationally, this ground-breaking book was created for you. In 250 magnificent full-color photographs and informative text, *The New Moderns* sets forth the simple, clear-cut approach to a light and spacious design that is setting the standard for the '90s. Focusing on the work of such renowned designers and architects as Richard Rogers, Tadao Ando and Charles Gwathmey, this oversized volume guides you through trend-setting custom-designed homes — from a tiny roof apartment in Turin to a converted power station in Texas. Learn the hallmarks of the New Modernism: its unconventional use of color, its ability to maximize even the smallest space; its adaptability to a range of styles, antique to contemporary. Everybody's going to be talking about it, showing it, doing it. Discover it now, for just $28 — a full 20% off the regular $35 bookstore price.



▶Order today by sending your name and address with check or money order for $28,* plus $2.50 for shipping and handling per copy to: The Condé Nast Collection, Dept. **700138**, Box 10214, Des Moines, IA 50336.

THE CONDÉ NAST COLLECTION EDITORS' CHOICE

To order, send your check or money order to the address at right, or, for credit card orders:

CALL TOLL-FREE 800-678-5681.

*Please add sales tax in the following states: CA, CO, GA, KY, IA, IL, MA, MI, NY. Please allow 4 weeks for delivery.



Great Rooms



Nestled among tall trees, the pavilion, *above*, stands midway between the house and the pool. *Right:* A banquette and backlit cabinets in ash warm the stone interior. Clerestory windows are framed in mahogany. Details see Resources.

A pleasure pavilion takes shape in a stone millhouse

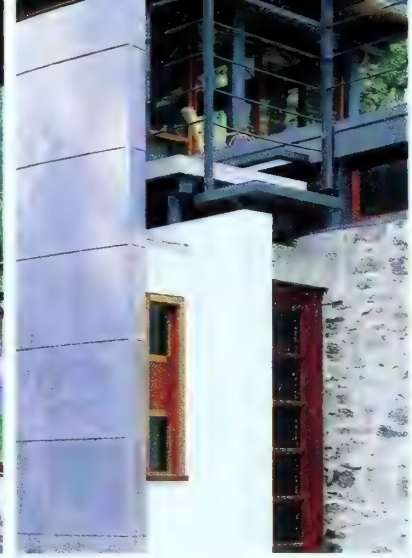
BY HEATHER SMITH MACISAAC

THE FIRST TIME ARCHITECT JOHN KEENEN VISITED THE New Jersey country house of a family interested in turning a stable into a place for relaxing and playing pool, he had a hard time concentrating on the building at hand. Although the stable represented for him and his partner, Terence Riley, their first opportunity to design a whole building, Keenen kept looking over his shoulder at an old millhouse on the property. Its stone walls were a feast for the eyes of these young New York architects accustomed (reluctantly) to working in Sheetrock. What's more, its form suited a room for a pool table; its proximity to the pool and tennis court made it a logical spot for a kitchen and bath; and its roof was perfect for a terrace and porch.

Still, the millhouse presented design challenges. "We kept wrestling with not wanting to just plop one volume on top of another," says Riley. In the end the screened-in porch does sit atop the stone base housing the poolroom, but what makes this project so accomplished is how the two volumes work as opposites while being perfectly integrated. With its slender framework, thin screened walls, and roof bent in a gentle curve, the new porch seems lighter than air. The altered millhouse, on the other hand, is firmly weighted to the ground by its two-foot-thick stone walls, a broad steel beam painted dark gray, and concrete floor, lintel, and sills.

Keenen/Riley chose materials that not only distinguish the open and closed character of the rooms but also link them. Steel supports the canopy over the porch and forms the frame for a concrete platform that serves as a







Mahogany is used as a delicate counterpoint to tougher materials



terrace. The curved lead-coated copper wall of a new addition housing the kitchen and bath echoes the porch's roof. Mahogany is used as a delicate counterpoint to tougher materials—it serves as marinelike decking and delineates the screened area. The rich warm wood also frames the doors and small windows of the old millhouse and its new clerestory, which cleanly connects the room to the addition above.

Riley notes that the building, which the architects have dubbed the Casino, is a "relatively small structure that was broadly conceived." Both Keenen and Riley are quick to acknowledge how fortunate they were to have clients who "understood the difference between a remodeling job and a piece of architecture." Luckily for them, the clients wanted the latter, and happily for all parties, they got it. ▲

Great Rooms

Life in the main room, *above*, revolves around a custom pool table in ash with stainless-steel cuffs. *Above center:* Steel, lead-coated copper, stucco, and mahogany play off the stone mill building. *Above left:* A bowed ceiling complements the airiness of the screened porch. *Left:* Half of a millstone found in a nearby stream anchors a stair of steel with mahogany decking which leads to the terrace and porch. *Below:* A small but sleek kitchen is tucked into a new addition beyond the stone walls.



Decorator's Holiday

(Continued from page 116) trained some of the best known names in decorating, often reminded her protégés of Elsie de Wolfe's dictum, "Suitability, suitability, suitability." Betty Sherrill echoes it now: "You must never put something in a house that doesn't belong there, or sell someone a $200-a-yard taffeta when all they can afford is chintz. I don't like a country house to be all fixed up. I want it to be lived in. And I belong to the Hildreth school of decorating when it comes to the second floor," she says with a laugh, referring to a local dry goods store. "I want organdy curtains, so you can wash them in the summer and have them crisp. I hate carved rugs, and if I see another cloud shade, I'll die. Anything is better than pretension." ▲ *Editor: Carolyn Englefield*

Lifetime Collage

(Continued from page 122) devote herself to art full-time until she was forty and recently widowed, with fourteen years behind her as a proofreader for a legal publisher. At Chicago's Institute of Design she became a favorite student of Alexander Archipenko but, after several engrossing years under his influence, realized she wanted more in her life than sculpture, so she gave it up. "Then I found weaving," she says, "and it too became everything to me."

Long ago, Tawney also found meditation. Visible from every vantage point in her loft are pictures of her two gurus' smiling faces and silhouettes of their feet as well as signs reminding her to BREATHE! Measuring threads and tying thousands of knots, Tawney says, is one of her forms of meditation, as is patching together eggshell fragments to make "mended eggs." A meditation pyramid of copper tubing and cotton is pitched in a corner of her bedroom, where she keeps a second bed specially equipped to "repolarize energies—or so my healer says," she adds. Even the telephone and answering machine, once on the blink, now run smoothly, cradled under the frame of a wooden pyramid. But all is not otherworldly at Lenore Tawney's. Guiding me to her favorite place to sit, she plops down into a deep leather chair and leans back to demonstrate that it's an update of the classic La-Z-Boy recliner. ▲ *Editor: Susan Goldberger*

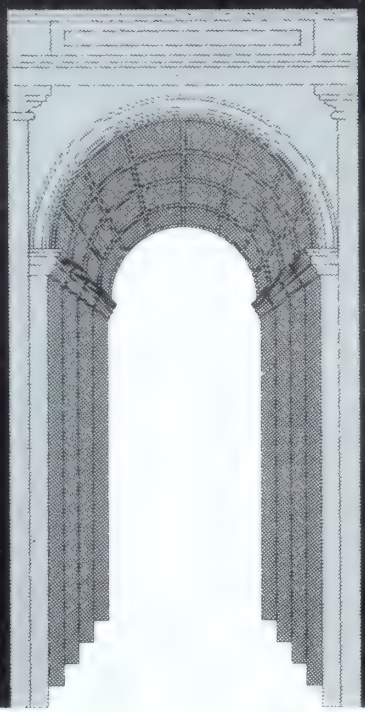
Bayou Baroque

(Continued from page 128) and a witty Villa console table adorned with brass swags that look as if they were piped from a pastry tube adds manic energy to the house.

Whether the stuff is old or new, if it's in Villa's house, it's not likely to be the product of a machine. Perfection is not his game. Instead, mistakes and irregularities are caressed and magnified like the heart's offerings. "I like custom-made furniture," he says. "That's the look I want—for things to be made by wonderful hands. The feeling that a little old man or a little old lady worked on the table and gave it especially to you." ▲ *Editor: Babs Simpson*

ABITARE IL TEMPO

International Review of Classic Furniture



Verona 1991

24-28 October

Projects made by Great Designers for exclusive productions

The only Exhibition which selects participating companies and presents new suggestions of complete furnishing lines

Cultural Events

"Riscoperta del mito Riedizioni"

"Il grande sonno"

The object of rest: models of behaviour and new shapes for the domestic space

"Progetti e territori"

Ten Italian Regions and significant International participations are present

Patronizers
Camera di Commercio di Verona

Organisation Ente Autonomo Fiere di Verona

Secretarial Office/Press Office/P.R. ACROPOLI S.r.l
C.P. 22 - 40050 Funo Centergross (BO) - I -
Tel. 051/864310 Fax 051/864313

Open to dealers.

Spazio Comunicativo

Prince and Potager

(Continued from page 82) green. Seated on a bench inside the Bellerive garden wall, one looks beyond walnut trees and mixed borders of artichokes and nasturtiums to a high circular hedge of hornbeam. Framed by arches cut through the hedge, the view continues on to borders of lavender, a hornbeam arbor, more lavender and roses, and finally pear trees pruned en gobelet in one of the classic manners still taught at the Centre Horticole de Lullier in the Geneva countryside.

"Thank you for bringing plants and shrubs from England," Prince Sadruddin Aga Khan wrote to Lanning Roper in 1972. "I have always felt . . . that they have both scent and charm, which is hard to find on the continent." Like an Englishman living abroad, the walled garden may have retained its basic character, but over the past twenty years it has also acquired Continental charm of its own. ♠

Classical Modernist

(Continued from page 104) tropical-leaf fabric (the "Hawaii-Rio" look). And later he designed Chinese-influenced pieces, which apparently earned him the nickname in the trade of Subgum Gibbings. His shifting styles were widely copied on both sides of the Atlantic. Perhaps bored with being ripped off, Robsjohn-Gibbings himself got into the act. One of the first important designers to sign on with a Grand Rapids firm, he began producing collections for Widdicomb in 1946. His Colosseum-shaped cocktail table, handleless chests, and sleek glass-topped desks—all a valiant stab at making sophisticated uncluttered design affordable—changed the look of middle-class American houses.

Ultimately, however, the pull of ancient Greece was too strong for this classical modernist to resist. In 1960, on Robsjohn-Gibbings's annual trip to Greece, his companion, Carlton Pullin, suggested they continue his research on early Greek furniture and have some of it made. They met Susan and Eleftherios Saridis, owners of a celebrated Athens furniture firm, who realized Gibby's archaeological designs down to the striped linen cushions in patterns and colors taken from fabric depicted in ancient paintings. Even the shade of walnut used to make klismos was carefully modeled after a klismos on an Attic oil jar. The Saridis line continues to be produced and is distributed in the U.S. by Gretchen Bellinger. When it debuted in 1961, *Life* photographed it set against Greek ruins, and Tiffany spotlit miniature versions in its windows. Robsjohn-Gibbings and Pullin published the designs with their source materials in a 1963 book, *Furniture of Classical Greece*. Three years later the two settled in Athens, where Robsjohn-Gibbings spent the last ten years of his life designing for the Goulandrises and Aristotle Onassis, among others, working out of his apartment overlooking the Acropolis.

His style remained distinct to the end. Although he rejected the Bauhaus, which he said was "responsible for promoting the idea that modern rooms should resemble a waiting room in a hospital," he never overlooked function. He announced optimistically in the 1940s that a new generation of Americans were talking "about Frank Lloyd Wright—not Louis XIV. They don't see rooms any more as pretty pictures—they see them in terms of usefulness and comfort in everyday life." Functionalist and elitist, classicist and modernist, Robsjohn-Gibbings's own contradictions in many ways reflect the contrasting attitudes that continue to shape contemporary design. ♠

New Harmonies

(Continued from page 140) that separated the salon, the dining room, and the library, a room largely devoted to African colonial furniture and art, the oldest pieces dating from the 1930s. To increase the feeling of openness, a wall dividing the dining room was taken down, clearing the way for the Pleyel piano without which a Stuttgart conservatory prizewinner could not reasonably be expected to live.

Gomez's bracing design ethic has been unfolding since he became artistic director of the Paris shop First Time in 1978. In those frustrating days before the movement usually identified with Andrée Putman had taken off, he says it was impossible to find in France the kind of classic modern seating and tables that combine freely with other styles—the equivalent of a good blazer and polo shirt—which were then available throughout the United States. "At that time in this country there were only two possibilities," recalls Gomez. "Either it was traditional French decoration with forty fabrics, fifteen curtains at each window, tiebacks and passementerie, or else it was a Gae Aulenti lamp with an abstract painting and a Saarinen table surrounded by Eames chairs." Having filled the void, First Time continues to produce a collection that includes severely geometric sofas and daybeds—discreet leather piping is the only permitted detail—like the ones in the designer's own apartment and the Paris pied-à-terre he recently did for Harrison Ford.

Among his French film clients Gomez numbers Emmanuelle Béart and Daniel Auteuil, the couple who appeared in Pagnol's *Manon of the Spring*. Pierre Bergé, chairman of Yves Saint Laurent and president of Paris's three opera houses, has meanwhile chosen Gomez to decorate his salon, conference room, and screening room at the Opéra de la Bastille. "Monsieur Bergé has an extraordinary collection of African objects, and I have designed all the furniture and carpets around them," reports Gomez. (Similar African-inspired pieces were introduced at First Time earlier this year.) His other big commission currently is the addition of a club-restaurant to La Pagode, the legendary Parisian movie house built in 1895 as a private ballroom in the unlikely shape of an outrageously winged pagoda. Everyone agrees that as the setting for one of Gomez's close encounters between now and then, between cultures divided by a hemisphere, it seems very promising indeed. ♠ *Editor: Deborah Webster*

Marital Arts

(Continued from page 110) family, he had an instinctive appreciation for simple forms and undecorated surfaces. He bought his first piece—a federal-style card table—with $800 in back pay from the navy, and inherited a seventeenth-century Belgian chest and several Windsor chairs from his family. The Thomas Crow clock in the dining room and the Restoration table in the foyer were purchased for the house.

Warren maintains that he is not as early as organized a collector as his wife, who counters that she is less methodical than her husband implies. "I don't go around with a checklist," she says. "There are many holes in the collection. I'll probably never have a Cézanne watercolor, for example, or a Homer. But I don't worry about that. The important thing is to keep looking and educating yourself."

The two have learned to consult without presuming on each other's taste. "David once asked my opinion of a favorite print of his, and I told him it was a disaster," Janie laughs. "Later I asked what he thought of a table of mine, and he said it was on the same level as his print. We defer to each other." ▲

Editor: Carolyn Sollis

Valentino on Capri

(Continued from page 91) modern things, lots of Perspex and steel. Then, as now, fashion in interior design can be short-lived." A change for the better came to the villa in 1978, and the result has remained more or less constant.

A good example of the fanciful beauty that now prevails is the frescoed dining room. On even the dreariest day sunlight seems to filter through this painted bower of flowering branches. The chairs are covered in the plaid Valentino calls his trademark. "For me decorating a house is like making a dress. You can make a simple room just as you can make a simple dress—but both can be full of fantasy. You might put a wicker chair next to a Second Empire table and a straw basket—each has its own charm. If you use things you like, and if they are brought together with taste, you succeed."

Listening to Valentino speak about the exquisite care he has applied to his dolce far niente on Capri, you are reminded that the simple things in life—in his life—are based on years of refining, distilling, and editing. After all, this is the Roman couturier who creates what may be the most elegant clothes in the world, for women who know the power of even the subtlest detail. ▲

A thirty-year retrospective of Valentino fashions will be on view at the Accademia Valentino, June 7–Nov. 3; photographs at the Capitoline Museums, June 6–July 28.

Alpine Palazzo

(Continued from page 149) flimflam, but only in its historical context. Although a few Bondo locals still address him as "Your Highbornness," paying guests are soon drawn into the comfortably informal atmosphere that he and Carolyn have created at the palazzo. A scholarly man, Charles, whenever possible, escapes to the archives room where he spends hours poring over a Napoleonic bibliography and numismatic catalogues. "Useful place," he mutters, "to get away from everyone else. What Bondo's all about."

There are enough quiet corners of the palace for an entire house party to lose itself, but guests rarely want to stay indoors. A baroque parterre shaded by chestnuts and willows (the Salis family emblem) leads through wrought-iron gates into the countryside. Days are typically spent walking, sketching—the valley's *Sound of Music* scenery and gnomishly sweet villages have always tempted artists—sightseeing across the Italian border, or simply lazing in the sun. On cool, mosquito-free August nights, a narrow vault of stars opens up over the mountains, the air smells of pine resin and wood smoke, and the drowsy murmur of falling water and crickets in the meadows charms one into deep slumber. These are the pleasures, after all, for which the house at Bondo was built and blessed. ▲

HG DIRECTORY

A monthly guide to the toll-free numbers of prestigious advertisers in the building and remodeling, furniture, home furnishings and tabletop markets. Call for further information about products and services, to order brochures, or for information on store locations.

BUILDING AND REMODELING
American Standard 800-821-7700 x4023
Andersen Corporation 800-426-4261
DuPont Corian 800-4-CORIAN
G.E. Appliances 800-626-2000
Jacuzzi Whirlpool Bath 800-678-6889
Kohler Color Coordinates 800-772-1814 DEPT HG
Kohler Company 800-4-KOHLER
Marvin Windows 800-346-5128
PPG Industries, Inc. 800-2-GET-PPG
Smallbone, Inc. 800-765-5266

FURNITURE
Century Furniture Company 800-852-5552
Dapha, Ltd. 800-334-7396
Donghia Furniture/Textiles 800-DONGHIA
Drexel Heritage Furnishings Inc. 800-447-4700
Expressions Custom Furniture 800-544-4519
Hekman 800-253-9249
Henredon Furniture Industries 800-444-3682
La Barge 800-253-3870
Roche-Bobois 800-225-2050
Speer Collectibles 800-241-7515
Taos Furniture 800-443-3448
Thomasville Furniture 800-225-0265

HOME FURNISHINGS
Armstrong World Industries, Inc. 800-233-3823
Charles Barone 800-8-BARONE
Cynthia Gibson, Inc. 800-272-2766
Duette by Hunter Douglas 800-32-STYLE
DuPont® "Stainmaster" Carpet 800-4-DUPONT
Karastan Bigelow 800-234-1120
Laura Ashley Home Collection 800-223-6917
Monsanto Wear-Dated Carpet 800-322-NEAR
Revman 800-237-0658
Wamsutta/Pacific 800-344-2142
Waverly 800-423-5881 DEPT K
Winstead Carpet Collection 800-252-5820

TABLETOP
Durand International 800-334-5014
Georg Jensen 800-223-1275
Lalique 800-CRISTAL
Lenox China & Crystal 800-635-3669
Noritake Company, Inc. 800-562-1991
Orrefors 800-433-4167
Reed & Barton 800-343-1383
Royal Copenhagen 800-223-1275

ADVERTISEMENT

Resources

PEOPLE

Pages 54, 56 Decoration, by Gary Hutton, San Francisco (415) 282-4787 Landscaping, by Edward Nicolaus, San Francisco (415) 982-3293 **54** New Antrim Stripe linen/cotton on chairs, to the trade at Brunschwig & Fils, NYC, Atlanta, Beachwood, Boston, Chicago, Dallas, Dania, Denver, Houston, Laguna Niguel, Los Angeles, Philadelphia, San Diego, San Francisco, Seattle, Toronto, Troy, Washington, D C New Hanover Cloth cotton on sofa, to the trade at Hinson & Co , for showrooms (212) 475-4100 Venetian glass chandelier, from Luciano Antiques, Carmel (408) 624-9396 **56** Primitive wrought-iron chandelier, to the trade at Dennis & Leen, Los Angeles, for showrooms (213) 652-0855 Dhurrie rug, to the trade from Floordesigns, San Francisco (415) 626-1005 Handpainted plates on table, from Sue Fisher King, San Francisco (415) 922-7276 Beleares Ottoman Print cotton on sofa, to the trade at Brunschwig (see above) Albemarle cotton on Victorian chair, to the trade at Hinson (see above)

DECORATION

Pages 62, 64 Decoration and boutique, at Christian Benais, 18 rue Cortambert, 75116 Paris, (1) 45-03-15-55 **62** Baby basket with Napoléon III linens and Valenciennes lace, $1,800, pillows in new fabrics, $150–$400 ea depending on size, Italian cashmere coverlets on shelves, $1,600 single–$2,000 queen size, at Christian Benais (see above) Freha cotton/viscose damask for sofa and pillow, Hiromi polyester/viscose tufted velvet for second pillow, both by Christian Benais for Chotard, to the trade at Boussac of France, NYC, Curran, Atlanta, High Point, Ostrer House, Boston Holly Hunt, Chicago, Minneapolis, DeCioccio Showroom, Cincinnati, Decorators Walk, Dallas, Denver, Houston, Todd Wiggins, Dania, Newton-Edwards, Laguna Niguel, Janus et Cie, Los Angeles, Delk & Morrison, New Orleans, André Bertrand & Michel Jarr, Panama, Taggart-Zwiebel, Philadelphia, S C Smith, Phoenix, Sloan-Miyasato, San Francisco, Jane Piper Reid & Co , Seattle; Donghia, Washington, D C Custom rosette and tassels for Christian Benais, similar to order from Passementerie Nouvelle, Paris (1) 42-36-30-01 Sofa as shown, $18,400, pillows, $300 ea, at Christian Benais (see above) Freha cotton/viscose damask for banquettes and bench pillow, by Christian Benais for Chotard, to the trade at Boussac (see above) **64** Batalha cotton/spun rayon damask on stripe enlarged and on bed, Belem cotton/spun rayon stripe as base, Marie-Louise cotton jacquard on screens, all by Christian Benais for Chotard, to the trade at Boussac (see above) Anglo-Indian 19th-century mahogany bed, $7,000, 1920s Richelieu queen sheet and two pillows, approx $1,200, ebonized pearwood Napoléon III tabouret, $1,300, French ceramic lamp in next room, c 1940, $3,200, at Christian Benais (see above) 1920 Sicilian linen napkins with pink ribbon, $200 set of 12, at Christian Benais (see above) English burled walnut partners' writing table, c 1860, at Didier Aaron, NYC (212) 988-5248 Estoril spun rayon/cotton for shade (without appliqué), by Christian Benais for Chotard, to the trade at Boussac (see above)

VALENTINO ON CAPRI

Page 84 Dress, to order from Maison Valentino, Rome (6) 67-39-1 **87, 88–89** Plaid Grande cotton/viscose (#VA 022), Valentino Più Collection, 56" wide, $118 yd, to the trade at Coraggio Textiles, for showrooms (800) 624-2420 **88–89** Geraniums cotton tablecloth, 96" dia, $906, napkins, 20"x20", $32 ea, to special order from D. Porthault & Co , NYC, for other stores (212) 688-1660

GEOMETRY IN THE VINEYARD

Pages 92–99 Architecture, by Jim Jennings, Jim Jennings Arkitekture, San Francisco (415) 255-1514, and William Stout, William Stout Architect, San Francisco (415) 391-6808. Decoration, by Gary Hutton, San Francisco (415) 282-4787 **94** Custom steel/glass dining table, designed by Jim Jennings (see above) Verónica chairs, to the trade at ICF, for showrooms (212) 750-0900 **95** Staircase, fabricated by Chris Wilhelmsen, Santa Rosa (707) 586-1714 **96** Drappo chairs, to the trade at Niedermaier, for showrooms (213) 855-1896 Custom ottoman, similar commissions from Gary Hutton (see above) Art Moderne linen/cotton/nylon on ottoman, to the trade at Clarence House, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Los Angeles, Philadelphia, Portland, San Francisco, Seattle, Troy Custom Rodeo Mills wool carpet, to the trade at Decorative Carpets, Los Angeles (213) 657-8840 **97** Stainless-steel/terrazzo table, similar commissions from Gary Hutton (see above) Rubber stools, $550 each, to the trade at Metropolitan Furniture, for showrooms (415) 871-6222 **98–99** Leather LC/2 chair, by Le Corbusier to the trade at Atelier International, for showrooms (800) 645-7254, in NY state (718) 392-0300 Custom Rodeo Mills wool carpet, to the trade at Decorative Carpets (see above) Lacquered wood bed, similar commissions from Gary Hutton (see above) Cabinets and bed, built by Steinbach Cabinetry, San Rafael (415) 453-7322

AMERICA'S CLASSICAL MODERNIST

Page 102 Klismos Greek walnut chair (#8812-07) shown in showroom, Klismos Greek walnut chair (#8812-03), both available in five finishes or custom finishes with leather thongs and loose cushion, by T H Robsjohn-Gibbings for Saridis Classical Collection, to the trade to order from Gretchen Bellinger, for showrooms (518) 235-2828 **103** Circular Greek walnut animal-legged table (#8813-06) in Greek ruin photo, Klismos Greek walnut chairs (#8812-03) in Athens dining room, both available in five finishes or custom finishes, by T. H. Robsjohn-Gibbings for Saridis Classical Collection, to the trade to order from Gretchen Bellinger (see above) Greek walnut dining table with fluted base faced in bronze (#8826-149) in Athens dining room, available in five finishes or custom finishes, by T H Robsjohn-Gibbings for Saridis Contemporary Collection, to the trade to order from Gretchen Bellinger (see above) One of a pair of carved harewood and American walnut figural torchères, c 1937, by T H Robsjohn-Gibbings, $42,000 pr, at Newel Art Galleries, NYC (212) 758-1970 **105** Leather upholstered dining chairs with reeded Greek walnut legs (#8822-65) in Dallas dining room, upholstered settees with recessed Greek walnut bases (#8822-123) in Palm Springs living room, both available in five finishes or custom finishes, by T H Robsjohn-Gibbings for Saridis Contemporary Collection, to the trade to order from Gretchen Bellinger (see above)

MARITAL ARTS

Pages 106–07 Mies van der Rohe Barcelona table and stools, to the trade at KnollStudio, division of Knoll Group, for showrooms (800) 343-5665 Sabrina calfskin on stools, to the trade at Spinneybeck Leather, division of Knoll Group, for showrooms (800) 482-7777 Custom wool carpet, to the trade at Edward Fields, for showrooms (212) 310-0400 **110** Shan silk on library sofas and ottomans, to the trade at Jack Lenor Larsen, NYC, Boston, Chicago, Dallas, Denver, Houston, Los Angeles, San Francisco, Washington, D.C., Jerry Pair & Assocs , Atlanta, Dania, Holly Hunt, Minneapolis, Duncan Huggins Perez, Philadelphia, Wayne Martin, Portland, Primavera, Toronto; Zelsing, Troy **110–11** Custom wool carpet, to the trade at Edward Fields (see above)

DECORATOR'S HOLIDAY

Page 113 Gazebo cotton (#8919) on table, from Cyrus Clark, NYC, for stores (212) 684-5312 Verveine wool rug and stair runner, to the trade at Stark Carpet, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Houston, Los Angeles, Philadelphia, San Francisco, Troy, Washington, D C ; Gregory Alonso, Cleveland, Dean-Warren, Phoenix, Designers Showroom, Seattle **114–15** Laconia cotton for curtains, to the trade at Kravet Fabrics, for showrooms (516) 293-2000

BAYOU BAROQUE

Pages 124–29 Decoration and custom furniture design, by Mario Villa, New Orleans (800) 783-8003, in La. (504) 899-2631. **124–25** Province Duck cotton (#T 37591) on lit de parade, to the trade from J. H. Thorp & Co., division of Decorators Walk, for showrooms (212) 319-7100. European square Irish linen pillow with gold cord and silk border, $150, copper palm frond, $575, Tripod steel/bronze table with faux marbre top, $566, custom Victory steel/glass console table, $4,200, Circle Cross steel/copper/brass lamp, $700, copper shade, $50, Obélisque steel/brass side chair, $900 COM, Luciana steel/brass chair (back not shown), $758 COM, all by Mario Villa, at Mario Villa, New Orleans, Chicago, Barbara Angela Interiors, Toronto; to the trade at George Cameron Nash, Dallas; Randolph & Hein, Los Angeles; Shears & Window, San Francisco; Rist, Washington, D.C. Acanthus Chinese needlepoint wool rug, at Jacqueline Vance Oriental Rugs, New Orleans; to the trade at Patterson, Flynn, Martin & Manges, for showrooms (212) 688-7700; Rosecore Carpet, for showrooms (212) 421-7272. **125** Planting, by Robert Truxillo, New Orleans (504) 482-7730 **126–29** Bouclé-weave sisal rugs, to the trade at Brown & Damaré, New Orleans; Stark (see above for pg 113); Patterson, Flynn, Martin & Manges (see above); Rosecore (see above). **126** Nefertiti glass/brass table with cast-bronze heads, $4,200, Palm steel/brass sofa, $4,084 COM, Candlestick steel/brass lamp, $300, copper shade, $20, embroidered damask pillow with gold fringe, $175, all by Mario Villa, at Villa showrooms (see above). Raku ceramic vase, $475, by Mario Villa, at Lowe Gallery, Atlanta (to order), Mario Villa, New Orleans, Chicago; Galerie Simonne Stern, New Orleans. **127** Swag steel/brass love seat, $3,200 COM, Mars steel/brass demilune console with faux marbre top and cast-bronze face, $3,267, Snake steel/brass lamp, $558, copper shade, $50, One-Knot steel/brass stool, $600, Hercules steel/brass desk, $3,100, Swag Mirror with Face of Steel with cast-bronze face and brass swag, $1,200, Nefertiti steel/brass lamp with cast-bronze head, $1,041, copper shade, $50, all by Mario Villa, at Villa showrooms (see above) One-of-a-kind bronze sculpture on desk, by Gyuri Hollosy, $4,000, similar at Mario Villa, New Orleans, Chicago Raku ceramic vase on Mars console table, by Mario Villa, $450, at Lowe Gallery, Atlanta (to order), Mario Villa, New Orleans, Chicago, Galerie Simonne Stern, New Orleans. Verdure Tapestry cotton (#T 38550) on armchair, to the trade from J H. Thorp & Co , division of Decorators Walk (see above) Winged bronze/copper bust, $18,000, by Mario Villa, at Lowe Gallery, Atlanta (to order); Mario Villa, New Orleans, Chicago; Galerie Simonne Stern, New Orleans **128** Dragonfly and Leaf steel/brass/bronze candlesticks, $416 ea, by Mario Villa at Villa showrooms (see above) **128–29** Winged Victory and Royal Palm steel/brass bed with bronze finials, $4,700 double, steel/alabaster screen, $4,200, Temple of Knowledge poplar cabinet on steel base, $3,500, Nefertiti steel/brass lamp with cast-bronze head, $1,041, copper shade, $50, Sonny laser steel/brass table lamp, $875, Nobilis-Fontan cotton pillow with gold cord and silk border, $150, embroidered dragonfly pillow with gold cord and silk border, $250, all by Mario Villa, at Villa showrooms (see above). Zephre et Notus cotton (#9850) on pillow, Signe de Neptune cotton (#9849) on chair, by Nobilis-Fontan, for showrooms (908) 464-1177. Large papier-mâché/wood/clay figure, by Mario Villa, $4,000, at Lowe Gallery, Atlanta (to order), Mario Villa, New Orleans, Chicago, Galerie Simonne Stern, New Orleans Italian linens on bed, Irish linen curtains, similar at Linens, New Orleans (504) 586-8148

REFRAMING THE FIFTIES

Pages 130–35 Architecture, by Hubert/Zelnio, 5727 Venice Blvd., Los Angeles, CA 90019, (213) 936-1194. Contracting, by K. N. Young Constructs, NYC (212) 741-0433 **130–31** Handmade polished cement Mexican tiles, by Astra, to order from Brian Flynn Assocs., West Hollywood (213) 659-2614. **131** Metal fabrication, by sculptor Paul Geshlider, Brooklyn (718) 349-2538 **132, 135** Cabinets, fabricated by Eric Seibel of the Woodshop, Brooklyn

8) 383-5556 **133** 1949 Gio Ponti stained walnut le and chairs, starburst 1950s brass chandelier, lar at Futurama, Hollywood (213) 468-8885 ner Panton chrome-based chairs, similar to or- from Shaunna & Nicholas Brown, NYC (212) 3-6026 by appt. Sofa (#150BC), remake of 1949 sign, $8,000–$12,000 COM depending on size, n the Classic Furniture Collection of Vladimir gan, remade on a custom basis, by Vladimir Ka- n, NYC (212) 289-0031 by appt. **134** Venetian ss mosaics, by Bisazza Mosaico, to order from an Flynn Assocs., West Hollywood; Nemo Tile, C, Hicksville, Jamaica. Bathroom plumbing fix- es, by Kohler, for dealers (414) 457-4441. **135** lton-weave Ocelot wool carpet, at Einstein omjy, NYC, Lawrenceville, North Plainfield, Pa- mus, Whippany. Faux-leopard throw with faux- guar trim, $800, to order from ABC Carpet & me, NYC (212) 473-3000

NDING NEW HARMONIES

ages 136–41 Decoration and furniture design, Didier Gomez Design Studio, Paris (1) 42-74- -65 **136–37** Cotton Club cotton duck for sofas, the trade at Manuel Canovas, for showrooms 12) 752-9588. Corone cotton on pillows, 47"–49" de, $237 yd, at Fortuny, NYC; for showrooms 12) 753-7153 Mixer bucket armchairs, Fr4,200 COM, gilded ceramic bowls, Fr340 ea, at First me, 27 rue Mazarine, 75006 Paris, (1) 43-25-55- 0. Olympe brass table lamp in chrome finish, at rst Time, Paris; to the trade at Mirak, Los Angeles, r other showrooms (213) 657-1486 **138** Park Av- nue sofa, Fr13,925 COM, Open poufs, Fr5,500 ea OM, both by Didier Gomez for First Time, at First me (see above). Melilla cotton on pillows, 53" ide, $237 yd, at Fortuny (see above). Berenice alogen die-cast aluminum floor lamps, at First me, Paris, for U.S. dealers call Artemide, Farm- ngdale (516) 694-9292 Otto Wagner leather/ ood chairs, Fr5,500 ea, at First Time (see above) Applique Soleil steel bar/copper candleholder with glass lens, by André Dubreuil, to custom order rom A. D. Decorative Arts, London (81) 960-3304 **139** Around oak/glass table, Fr4,350, Park Avenue esting sofa under window, Fr10,410 COM, both by Didier Gomez for First Time. Limbo ceramic table, available in aluminum, by Eugène Brunelle, Fr6,500, at First Time (see above) Ashanti cotton for orange pillow, 45 1/2"–46 1/2" wide, $247 50 yd, at Fortuny (see above) **140** Stall sycamore armchair, to order at Christian Liaigre, Paris (1) 47-53-78-76. MCP painted aluminum halogen lamp, by Gilles Derain, at First Time, Paris, Modern Age, NYC. Japanese Loufofaya wood stool, Fr4,900, at First Time (see above) **140–41** Cotton Club cotton duck for walls, curtains, bed upholstery, to the trade at Manuel Canovas (see above) Regina aluminum lamp in foreground, by Jorge Pensi, for dealers call Artup, Santa Ana (714) 850-1966 Tolomeo aluminum lamp by bed, at First Time, Paris, for U S dealers call Artemide (see above)

ALPINE PALAZZO

Pages 142–49 Palazzo Salis 1991 house parties are available Aug 25–Sept 1, Sept 1–Sept 8 Rates SFr3,460–SFr4,100 per person per week Contact Mrs Rutger Smith, NYC (212) 831-3354

GREAT ROOMS

Pages 153–54 Architecture, by Keenen/Riley, NYC (212) 645-9210 Contracting, by T & L General Contracting NYC (212) 534-3128 Metal Fabrication, by Aileron Design, Brooklyn (718) 963-1032 **153** Parlor Car cotton on banquette, to the trade at Jack Lenor Larsen (see above for pg 110) Cabinetry, by On-J Woodworking, Brooklyn (718) 388-8493 **154** Refrigerator, ice-maker, from Sub-Zero Freezer, for dealers (800) 222-7820

ALL PRICES APPROXIMATE

Why don't you become an Interior Decorator?



If you like to meet people and welcome fresh challenges, you may be a natural for a career that offers unusual rewards. Find out how a remarkable new home-study course can get you started.

HAVEN'T YOU WISHED you could find an outlet for that creative urge of yours?

If you have ever enjoyed re-doing even a corner of your home or helping a friend solve a decorating problem, you may have the potential for success in a very fulfilling career. Interior decorating is a field brimming with opportunity. You can start your own profitable business, choose your own hours—part-time or full-time. Or simply enjoy making your home more beautiful.

You have entree to glamorous showrooms and treasure-filled shops not usually open to the public. You move in a world of fashion and design, of colorful fabrics, beautiful furniture, exciting accessories.

What Sheffield training can do for you.

Sheffield offers you a fascinating new training program expressly designed for study in your spare time. No previous experience or special skills are necessary to qualify for enrollment.

Our lavishly illustrated lessons come to you by mail. You also receive "Listen-and-Learn" cassette tapes on which you actually hear members of the staff guiding you It's like having a private tutor at home.

Classroom was never like this!

You start with easy-to-follow training in the *basics* of interior decorating. You then move step by step through every phase of furniture selection, room arrangement, color planning, wall and window treatment, and much more. You are even taught how to gain access to showrooms and get top discounts.

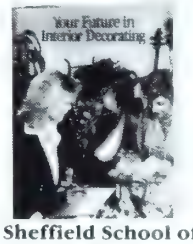
You are assigned decorating projects which you work on at home. Then you mail them back to the school where a professional decorator reviews them and then—speaking to you *by name* on a personal cassette tape—offers specific tips, ideas, and friendly advice. It's a most enjoyable new way to learn!

Free booklet tells all.

Send for Sheffield School's beautifully illustrated color booklet which explains this remarkable course in detail. There's no obligation. No salesman will call.

Sheffield School of Interior Design

211 East 43 Street, New York, NY 10017



For free booklet, call Toll-Free 800-451-SHEFF. Ask for Operator 161. ...or mail coupon.

Sheffield School of Interior Design
Dept. HG61, 211 East 43 Street
New York, NY 10017

Please mail me without charge or obligaton the full-color booklet *Your Future in Interior Decorating*. No salesman will call

☐ Under 18, check here for special information

Print
Name _____

Address _____

City/
State _____ Zip _____

HOUSE & GARDEN IS A REGISTERED TRADEMARK OF ADVANCE MAGAZINE PUBLISHERS INC., PUBLISHED THROUGH ITS DIVISION, THE CONDE NAST PUBLICATIONS INC COPYRIGHT © 1991 BY THE CONDE NAST PUBLICATIONS INC ALL RIGHTS RESERVED PRINTED IN U S A

House & Garden (ISSN 0018-6406) is published monthly by The Condé Nast Publications Inc., 9100 Wilshire Boulevard, Beverly Hills CA 90212 PRINCIPAL OFFICE: 350 Madison Avenue, New York NY 10017. Bernard H. Leser, President, Eric C Anderson, Vice President–Treasurer, Pamela van Zandt, Vice President–Secretary. Second-class postage paid at Beverly Hills CA and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash Magazine Registration File No. 9016 Canadian Goods and Services Tax Registration No R123242885 Subscriptions, in U.S and possessions, $24 for one year, $46 for two years; in Canada, $41 for one year, including GST. Elsewhere, $43 for one year, payable in advance. Single copies: U.S. $4, Canada $4 50 For subscriptions, address changes, and adjustments, write to House & Garden, Box 53916, Boulder CO 80322. Eight weeks are required for change of address. Please give both new address and old as printed on last label. First copy of a new subscription will be mailed within eight weeks after receipt of order. Manuscripts, drawings, and other material submitted must be accompanied by a stamped, self-addressed envelope. However, House & Garden is not responsible for loss, damage, or any other injury as to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs, or transparencies), or any other unsolicited material

Subscription inquiries: Please write to House & Garden, Box 53916, Boulder CO 80322 or call (800) 234-1520. Address all editorial, business, and production correspondence to House & Garden Magazine, 350 Madison Ave., New York NY 10017

POSTMASTER: Send address changes to House & Garden, Box 53916, Boulder CO 80322.

Gandee AT LARGE

Dialing for decorators

If the Avon Lady kidnapped Mario Buatta and 5,000 of his samples and swatches, then hijacked the bookmobile to use as her getaway car, the peculiar result might be something akin to a franchised consortium of 1,100 women and men who cruise the streets of America in white panel trucks emblazoned with the logo Decorating Den, murmuring their motto and mantra: "We came. We saw. We coordinated."

Having difficulty grasping the concept? Conjuring up the image? You're a show-me kind of gal or guy? No problem. Pick up the phone and dial 1-800-DEC-DENS. But be prepared with a question. Such as? Such as: "Hello, Decorating Den. Help! The in-laws are coming and the guest room is drab. Can you spruce it up fast? My budget? Oh, say, $500—give or take $50."

What you'll receive in response to your call for help is, of course, the swatch-filled ColorVan, as it's called, rolling into your driveway and, behind the wheel, a bona fide Decorating Den decorator who has invested somewhere between $7,000 and $30,000 in her or his franchise. Before summoning your peripatetic decorator, however, you should know that both franchise and ColorVan were presented after completion of an eight-day training program at the Decorating Den's Lifestyle University in Bethesda, Maryland. Questionable qualifications for gussying up the guest room? Don't be so quick to judge. According to the official Decorating Den Systems Fast Facts flier, that eight-day crash course is followed by a six-month period of home study, meetings, seminars, on-the-job experience, and training with an "experienced" decorator before—move over Mario—a card-carrying Decorating Den decorator is ready to roll.





Carol Donayre Bugg and her ColorVan, below, at the Plaza. Inset: Detail of Bugg's chintz homage to Barbara Bush.

"It's the trendsetting company of the nineties," if you ask Carol Donayre Bugg, Decorating Den's vice president and director of design. Carol—everybody calls her Carol, nobody calls her Ms. Bugg—is entitled to her self-congratulatory enthusiasm because she has statistics on her side. For example, when she and husband Jim (Jim is president) got involved with Decorating Den back in 1984, the then-fourteen-year-old organization had a mere 125 ColorVans on the road and an annual sales volume of $8 million. Now there are 1,100 ColorVans (and an annual sales volume of $50 million), which places Decorating Den in the franchise pantheon, that is, in the top two percent of U.S. franchisers, alongside such legendary giants as Kentucky Fried Chicken and McDonald's. "Our time has come," adds Carol with the unmistakable pride and perkiness of Decorating Den devotees.

The true meaning of Decorating Den was brought home to me one Thursday morning not long ago when I was summoned to the gilt Louis XV suite on the second floor of the Plaza Hotel for the annual Decorating Den Dream Room Contest. For three unforgettable hours I served as a juror reviewing the best that Decorating Den had to offer. After the coffee and Danish get-acquainted period—but before the first of 215 boards were displayed on their easels—we were told, with breezy matter-of-factness, "Even though our decorators have professionally shopped the rooms, they may not be up to the caliber that you all are used to in your magazines—so keep that in mind as you judge." They were not. And we did.

My only comment on what I saw that Thursday morning will be to suggest that if Decorating Den should ever consider changing its name, I would like to place Window Treatments Galore! in the running. Besides, there's really no need for critical review. Anyone with $29.95 can see what Decorating Den decorators have

According to Carol Bugg, Decorating Den's time has come

to offer by picking up a copy of Carol's recently published book, *Dream Rooms for Real People* (Acropolis).

Although I was sad after the deliberations not to be able to stay for the celebratory luncheon in the Plaza's Edwardian Room—Mario Buatta was the guest of honor—I did walk away somewhat cheered by my experience. Perhaps it was the giant swath of Teflon-coated chintz thrust under my arm as I was leaving. (Designed by Carol as a tribute to Barbara Bush, the chintz is Decorating Den's first official new product introduction. As you might expect, it's red, white, and blue. With eagles. And garlands of pearls in honor of our first lady.) Or perhaps my good humor was attributable to the not very remarkable realization that gussying up the guest room for $500 is a good thing. Besides, who makes house calls anymore?

Charles Gandee

2413